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No. 2391.

SATURDAY, AUGUST 23, 1873.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

NOTICE.—The ARCHBISHOPAL LIBRARY at LAMBETH PALACE will be CLOSED for the VACATION, for six weeks, from the 1st of September.

BRITISH MUSEUM.

THE BRITISH MUSEUM is OPEN to the PUBLIC from 10 o'clock on MONDAYS, WEDNESDAYS, and FRIDAYS, and from 12 o'clock on SATURDAYS. On application to the Principal Librarian special facilities are afforded for the study of specified branches of the Collections, on TUESDAYS and THURSDAYS, to Classes of Parties of not more than FIFTY in number for the Lower Galleries, and Thirty for the Upper Galleries.
J. WINTER JONES, Principal Librarian.

India Office, 27th Sept. 1873.

BY ORDER of the SECRETARY of STATE for INDIA in COUNCIL.

NOTICE is HEREBY GIVEN, that Appointments to the Indian Public Works Department of Assistant-Engineers, Second Grade, Salary Rs. 450 (about £30) per annum, will be available in 1874, for such Candidates as may be found duly qualified.
For further particulars apply, by letter only, to the Secretary, Public Works Department, India Office, S.W.

JUNIOR ASSISTANT for PHOTOGRAPHIC and SPECTROSCOPIC OBSERVATIONS in the ROYAL OBSERVATORY, GREENWICH.—An open Competition for one situation will be held in LONDON, on TUESDAY, September 30th, and following day.
Preliminary Examination will be held in London, Edinburgh, and Dublin, on TUESDAY, September 16th. Limits of Age, 18 and 25.
Application for the Regulations and the necessary Form should be made at once to the SECRETARY, Civil Service Commission, Cannon-row, London, S.W.

ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE.
The President and Council of the Royal Academy are prepared to receive OFFERS for the LOAN of fine PICTURES by the OLD MASTERS for their ensuing WINTER EXHIBITION; but they strictly propose to include the Works of eminent deceased British artists. Possessors of such Works are invited to aid the Academy in their endeavours that the departed Members of their body shall be worthily represented.
By order of Council,
FRED. A. KATON, Secretary.

PALESTINE EXPLORATION FUND.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.
EXHIBITION of WATER-COLOUR DRAWINGS by Messrs. H. A. Harper and William Simpson, Maps, Relics, &c., of the Holy Land and Sinai. Open daily from Ten to Six. Admission, 1s.; Catalogues, 6d.—WILL CLOSE on SATURDAY, the 30th inst.
By order of the Committee, ROBERT F. MCNAIR, Manager.

TO the BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.

I propose to communicate to the British Association for the Advancement of Science, for the use of Her Majesty's Government, certain industrial Processes, and suggestions for industrial Processes, hitherto unknown or unsupplied, estimated, if properly developed, to add £50,000 per annum, at the least, to the industrial wealth of the British Isles; also to communicate certain suggestions, calculated, if properly carried into effect, to prevent effectually Explosions from fire-damp in Coal-Mines.
The terms upon which these communications will be made are as follow:
That the communications, when made, shall be published, at the expense of the Association, in one or more of the Newspapers most in circulation in London and throughout the Kingdom. That in case any of the Processes suggested by me, and so published, shall be developed and brought into general use within the period of Ten Years from the date of their publication, or shall form the basis, or a component part, of any developed process which shall be brought into general use during that time, Her Majesty's Government shall, upon my application, undertake to recommend Parliament to grant me such payment from the Public Purse as the Association shall determine to be entitled to for my contribution towards any benefits so accruing to the community; and, further, that the Members of the Association shall pledge themselves in good faith in their individual, as well as in their collective capacity, to use their influence to see me equitably and adequately remunerated.
* * * This offer was advertised in the *Athenaeum* of the 14th of January last. My Name and Address was communicated, in confidence, to the President of the Association and to the Council; and my offer was refused by the latter, on the ground that the functions of the Council did not enable them to entertain proposals of the nature of that made by me.
Since the date of publication, Explosions from fire-damp have been both numerous and destructive.
If the offer, now repeated, be accepted, the promised communications shall be made immediately upon the ratification of the proposed conditions.
August, 1873.

CRYSTAL PALACE SCHOOL of PRACTICAL ENGINEERING.

Principal—Mr. J. W. WILSON, Assoc. Inst. C.E. Thorough Practical Instruction in Preparation for Artificers for Employment. Autumn Term commences September 5th next. Particulars on application in Office of Crystal Palace Company's School of Art, Science, and Literature, next the Reading-Room, Crystal Palace, where only can Students be enrolled.
By Order of the Committee of Directors,
F. K. J. SHENTON, Superintendent Literary Department.

GERSON'S FINE-ART GALLERY and DEPOSIT of the BERLIN PHOTOGRAPHIC CO., 5, Rathbone-place, W., and 71, London-wall, E.C., offers the Largest Collection in the World of PHOTOGRAPHS direct from Paintings, both Ancient and Modern, for inspection, at the West-End Depot, 5, Rathbone-place, W. Special attention is directed to an important Series from studios in the world-renowned Dresden Gallery just published. The Photographs are warranted permanent.—The famous Madonna di San Risto, by Raphael.—Catalogues free.—Shippers and the Trade supplied.

THE RESTORATION of PAINTINGS, or any WORK necessary to their PRESERVATION, effected with every regard to the safest and most cautious treatment, by MATTHEW THOMPSON, Studio, 25, Wigmore-street, Cavendish-square, W.

MEDICAL EDUCATION.

ST. MARY'S HOSPITAL MEDICAL SCHOOL will open on WEDNESDAY, October 1st, 1873, with an Introductory Address by Dr. SURPHUR, at 3 p.m.
The Prospectus, containing full information with regard to the Special System of Instruction, and the Scholarships, Prizes, and Appointments, may be obtained on application to Mr. Knorr, the Registrar, at the Hospital, or to
W. B. CHEADLE, M.D., Dean of the School.

ST. MARY'S HOSPITAL MEDICAL SCHOOL.—OPEN SCHOLARSHIP and EXHIBITION in NATURAL SCIENCE.
The Examination for 1873 will be held on THURSDAY, the 25th of September, and following days. Candidates are requested to call upon the Dean, at his residence, on the morning of Wednesday, September 25th, between the hours of 10 and 1, and to bring with them the necessary certificate.
For further particulars, apply to the Registrar, at the Hospital, or to
W. B. CHEADLE, M.D., Dean of the School.

ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.
SCHOLARSHIPS in SCIENCE.—Two Scholarships in Science have been founded at ST. BARTHOLOMEW'S HOSPITAL.
1. An Open Scholarship, of the value of 100*l.*, tenable for one year, to be competed for in SEPTEMBER NEXT. The Subjects of Examination are Physics, Chemistry, Botany, and Zoology. The successful Candidate will be required to enter at St. Bartholomew's Hospital in OCTOBER NEXT.
2. Preliminary Scientific Scholarship, of the value of 50*l.*, tenable for one year, to be competed for in OCTOBER NEXT, by Students of the Hospital of less than six months' standing. The Subjects of Examination are identical with those of the Open Scholarship.
For further particulars and Syllabus of Subjects, application may be made personally, or by letter, to the Warden of the College, St. Bartholomew's Hospital.

ST. THOMAS'S HOSPITAL, ALBERT EMBANKMENT, WESTMINSTER BRIDGE, S.E.
The MEDICAL SESSION, for 1873 and 1874, will commence on WEDNESDAY, the 1st of October 1873, at which occasion an AUGURAL ADDRESS will be delivered by Dr. J. HARLEY, at Two o'clock.
Gentlemen entering have the option of paying 40*l.* for the first year, a similar sum for the second, 3*l.* for the third, and 10*l.* for each succeeding year; or, by paying 100*l.* at once, of becoming perpetual Students.
Medical Officers.
Honorary Consulting Physicians—Dr. Barker and Dr. J. R. R. Bennett.
Honorary Consulting Surgeon—Mr. Frederick Le Gros Clark.
Dr. Peacock, Dr. Bristowe, Dr. Clapton, Dr. Murchison, Dr. Barnes, Mr. Simcox, Mr. Sydney Jones, Mr. Croft, Mr. MacCormac, Mr. Liebreich, Dr. Stone, Dr. Ord, Dr. John Harley, Dr. Payne, Dr. Gervis, Mr. Francis Mason, Mr. Hy. Arnott, Mr. J. W. Elliott, Dr. Evans, Mr. W. W. Wagstaffe, Mr. R. W. Jones.
Medicine—Dr. Peacock and Dr. Murchison. Surgery—Mr. Sydney Jones and Mr. MacCormac. General Pathology—Dr. Bristowe. Zoology and Practical Physiology—Dr. Ord and Dr. John Harley. Descriptive Anatomy—Mr. Francis Mason and Mr. W. W. Wagstaffe. Anatomy in the Dissecting Room—Anatomical Lecturers—Mr. Rainey and Dr. R. W. Reid. Practical and Manipulative Surgery—Mr. Croft. Chemistry and Practical Chemistry—Dr. A. J. Bernays. Midwifery—Dr. Barnes. Physics and Natural Philosophy—Dr. Stone. Materia Medica—Dr. Clapton. Forensic Medicine and Hygiene—Dr. Stone and Dr. Gervis. Comparative Anatomy—Mr. C. Stewart. Ophthalmic Surgery—Mr. Liebreich. Botany—Mr. A. W. Bennett. Dental Surgery—Mr. J. W. Elliott. Demonstrations Morbid Anatomy—Dr. Payne. Mental Diseases—Dr. Wm. Rhys Williams.
R. B. PEACOCK, M.D., Dean.
R. G. WHITFIELD, Medical Secretary.

For Entrance or Prospectuses, and for information relating to Prizes and all other matters, apply to Mr. WHITFIELD, Medical Secretary, St. Thomas's Hospital, S.E.

SUPERINTENDENT of a NURSES' TRAINING HOME.

The Committee of a Training School and Home for Nurses in the North of England, are desirous to meet with a LADY willing to take the place of SUPERINTENDENT, on the same terms as the present. No Salary is given, but Board, Lodging, and Washing are provided gratis. The duties of the situation consist in the Housekeeping and general business of the Home, and the superintendence of about twelve Nurses, who are, during most of the day, at a neighbouring Infirmary. The above would offer a suitable home for a Lady in middle life with a limited income, and interested in the subject of Nursing.—Apply, by letter, to Box 57, Post-office, Newcastle-on-Tyne.

UNIVERSITY COLLEGE, LONDON, SESSION, 1873-74.

The SESSION of the FACULTY of MEDICINE will COMMENCE on WEDNESDAY, October 1. INTRODUCTORY LECTURE at 3 p.m., by Dr. F. T. ROBERTS, B.Sc.
The SESSION of the FACULTY of ARTS and LAWS (including the Department of the Fine Arts) will begin on THURSDAY, Oct. 2. INTRODUCTORY LECTURE at 3 p.m., by Professor O. HENRICI, Ph.D. INTRODUCTORY LECTURE for the DEPARTMENT of SCIENCE, on THURSDAY, October 2, at 4 p.m., by Professor E. J. POYNTER, A.R.A.

The SESSION of the FACULTY of SCIENCE (including the Department of the Applied Sciences) will begin on THURSDAY, Oct. 2. The EVENING CLASSES for Classics, Modern Languages, Mathematics, and the Natural Sciences, will commence on MONDAY, Oct. 6. The SCHOOL for BOYS between the ages of 7 and 16 will RE-OPEN on TUESDAY, Sept. 23.

Prospectuses of the various Departments of the College, containing full information respecting Classes, Fees, Days and Hours of attendance, &c., and Copies of the Regulations relating to Entrance and other Exhibitions, Scholarships, and Prizes open to Competition by Students of the several Faculties, may be obtained at the Office of the College.
The Examination for the Medical Entrance Examinations, and also that for the Andrews Entrance Prizes (Faculties of Arts and Laws, and of Science), will be held at the College on the 25th and 26th of September.
The College is close to the Gower-street Station of the Metropolitan Railway, and only a few minutes' walk from the terminus of the North-Western, Midland, and Great Northern Railways.
JOHN ROBSON, B.A., Secretary to the Council.

UNIVERSITY COLLEGE, LONDON.

HOLLIER SCHOLARSHIPS in GREEK and in HEBREW. One of these SCHOLARSHIPS may be awarded for Greek and one for Hebrew in each year. They are tenable for one year only, and their present value is about sixty guineas each.
The first Examination for the Scholarship in Greek will be held on the 25th and 26th of SEPTEMBER next, and that for the Scholarship in Hebrew on the 2nd and 3rd of OCTOBER next.
Notice in writing of intention to compete, with certificates of age and good conduct, must be sent to the Secretary, on or before SATURDAY, August 30th.
Copies of the Regulations relating to the Scholarships may be obtained at the Office of the College.
JOHN ROBSON, B.A., Secretary to the Council.
July 26th, 1873.

UNIVERSITY OF LONDON.

THE HULL UNION.
NOTICE is HEREBY GIVEN, that Arrangements have been made for holding the MATRICULATION EXAMINATION of the LONDON UNIVERSITY in HULL, in JANUARY NEXT.
Further information may be obtained on application to the undersigned, at St. Mary's Chambers, Hull.
JAMES WOODHOUSE, } Hon. Sec.
12th August, 1873. T. F. FARRELL, B.A.,

THE QUEEN'S UNIVERSITY in IRELAND.

QUEEN'S COLLEGE, BELFAST.

THE COLLEGE SESSION for 1873-74 will OPEN on TUESDAY, the 21st of October, when the Supplemental Matriculation and Scholarship Examinations will be proceeded with, as laid down in the College Calendar. There will be a second Matriculation Examination on the 18th of November.
The Lectures in Arts and Medicine will commence on the 4th of November; the Law Lectures on the 1st of December.
The Lectures on Botany, Midwifery, and Medical Jurisprudence, and the Summer Courses of Practical Chemistry and Experimental Physics, will commence on the 1st of May.
The Junior and Senior Scholarships, founded by Charter in the several Departments of Arts, Medicine, Law, and Civil Engineering, are awarded by Examination, and a successful Candidate may hold a Scholarship during the whole period of his College course. Scholars are exempted from one-half of the Class Fees during the term of Scholarship.
There will be awarded at the commencement of the Session 1873-74 a Porter Scholarship, of the annual value of 50*l.*, tenable for two years, and open to Undergraduates in Arts of two years' standing; also a Sullivan Scholarship, of the annual value of 40*l.*, tenable for three years, and open to Students entering the College in Arts, who have been National School Teachers. The Exhibitions of Mr. Charter and Mr. Wilson will be awarded at the same time.
The College Classes embrace the branches of instruction required for admission to the Civil and Military Services, and for the Indian and other public competitive Examinations.
For further information see the Belfast Queen's College Calendar for 1873; or apply, personally or by letter, to the Registrar of the College.
By order of the President,
RICHARD OULTON, B.D., Registrar.

TECHNICAL EDUCATION.

SCIENCE and ART DEPARTMENT.

ROYAL COLLEGE of SCIENCE for IRELAND, STEPHEN'S GREEN, DUBLIN.

This College supplies, as far as practicable, a complete Course of Instruction in Science, applicable to the Industrial Arts, especially those which may be classed broadly under the heads of CHEMICAL MANUFACTURES, MINING, ENGINEERING, and AGRICULTURE.
A Diploma of Associate of the College is granted at the end of the Three Years' Course.
There are Four Royal Scholarships, of the value of 50*l.* each, yearly, with free Education, including Laboratory Instruction, tenable for two years. Two become vacant each year. They are given to Students who have been a year in the College.
The Fees are 2*l.* for each course, or 10*l.* for all the Courses of each year, with the exception of Laboratory, the Fee for which is 2*l.* per month, or 12*l.* for the entire Session.
SUBJECTS of INSTRUCTION.
Applied Mathematics and Mechanics, Mechanism and Machinery, Descriptive Geometry, Geometrical and Mechanical Drawing, Experimental Physics, Chemistry (Theoretical and Practical), Botany, Zoology, and Paleontology, Mining, Surveying, Engineering, and Agriculture.
The Session commences on MONDAY, October 6th.
Programmes may be obtained on application to the Secretary, Royal College of Science, Stephen's Green, Dublin.
FREDERICK J. SIDNEY, LL.D., Secretary.

LONDON INTERNATIONAL COLLEGE,

Spring-grove, near Isleworth.—THE AUTUMN TERM commences on the 15th of September.—Further information may be obtained by applying to Dr. Looman and SCHMIDT, the Principals, at the College.

THE LONDON CIVIL SERVICE and MILITARY COLLEGE.

Principal: Dr. HEINEMANN, F.R.S.—Thorough and rapid preparation for the Army, Cooper's Hill, the Civil Service, &c. NEXT TERM commences 18th SEPTEMBER.—For Prospectus apply, during August and September, at the Studio, 25, Savile-row, W.

BEDFORD COLLEGE (for LADIES), 43 and 49, BEDFORD-SQUARE, LONDON.

Founded 1849. Incorporated 1869.
The SESSION 1873-74 will BEGIN on THURSDAY, October 2nd.
TWO ARNOTT SCHOLARSHIPS will be awarded by open Competition at the beginning of NEXT OCTOBER. Candidates are requested to send their Names to the Secretary before September 10th.—Prospectuses may be had at the College.
JANE MARTINEAU, Hon. Sec.

EXPERIMENTAL CHEMISTRY FOR LADIES.

With special reference to the Laws of Health and the Domestic Arts.
The Laboratory, 25, GREAT MARLBOROUGH-STREET, will be open to LADIES, from 10 to 4, for the study of Chemistry, under the direction of ARTHUR YACHEL, F.C.S.
Terms (including materials), One Pound for Four Days or Eight Half-days.

S. PAUL'S COLLEGE, STONY STRATFORD, Bucks.
A PUBLIC SCHOOL for the SONS of the CLERGY and Members of the Church of England.—Names of Candidates for Admission can be received for Michaelmas Term, by which time a range of New Buildings, comprising Studies, Class-rooms, and Dormitories, will be completed, and ready for occupation.
Inclusive terms, for Board and Tuition, £61 a year.—For further information apply to the SECRETARY, S. Paul's College, Stony Stratford.

HIGH SCHOOL OF EDINBURGH.

SESSION 1873-74.
The SCHOOL RE-ASSEMBLES on WEDNESDAY, 1st October.
The Edinburgh School Board have made arrangements by which a thoroughly practical as well as a thoroughly liberal Education can be imparted. The Classes are strictly limited, and care is taken to give each Boy that kind of culture of which he is most capable, and which is most necessary for him.—Full information is contained in the Report and Prospectus, which may be had on application to the JANITOR, at the School; to the Clerk to the Edinburgh School Board, 12, Queen-street; or to the principal Booksellers in Edinburgh.

OXFORD DIOCESAN SCHOOL, COWLEY, near OXFORD.

Visitor.—The Lord Bishop of OXFORD.
A Public School, limited to One Hundred Boys, who are prepared for the Universities, Military or Civil Service Examinations, for the Professions, and Commerce. The terms are £41 a year, which include Board, Education, Laurence, &c.—A Prospectus and particulars may be had of the PRINCIPAL.—The NEXT SCHOOL TERM begins on SEPTEMBER 25.

HIGHBURY HOUSE SCHOOL, St. Leonards-on-Sea. Head Master.—REV. W. WOODING, B.A., assisted by Five Resident Masters. Classics, Mathematics, Modern Languages, and thorough English are taught. The master classes are limited by Ladies on the PESTALOZZIAN principle.
The House, beautifully situated, and specially built for the School, has well-ventilated Class-rooms and Dormitories, with Hot and Cold Baths, and a covered Playground. The health and comfort of delicate boys specially cared for.
The AUTUMN TERM will commence SEPTEMBER 26th.
For Prospectus, apply to Mrs. Durr, the Lady Principal, or to the Head Master.

GARRICK CHAMBERS.—The next Term will commence on SEPTEMBER 15. The Honour List for the years 1865-1873 contains the Names of 157 SUCCESSFUL PUPILS, appointed to the following Departments:—
17 to the Civil Service of India.
12 to Attachments in the Diplomatic Service.
12 to the Foreign Office.
34 to other Superior Offices of the Home Civil Service.
11 to the Ceylon Civil Service and to Chinese Interpretships.
3 to the India Engineering College.
Of this number 35 gained the first place in their respective Competitions.
The List may be had on application, by letter, to the LIBRARIAN, Garrick Chambers, Garrick-street, London.

LADIES' SCHOOL, DUFFIELD HOUSE, LOWER NORWOOD, Surrey.—The ensuing Term will commence (D.V.) the 16th of September. Fees, inclusive, 50 and 100 Guineas; the latter includes Riding Lessons and Crystal Palace Ticket.

SELECT BOARDING-SCHOOL.—A Graduate, S. of large country, and of REPUTATION as a limited number of BOYS to Prepare for the Public Schools and Universities. Thorough instruction is given in Classics, Mathematics, and Modern Languages, and due attention is paid to Physical Training.—Address G. WATTS, M.A. (Edin.), Brain Villa, Montpellier, Weston-super-Mare.

EDUCATION.—CHESWELL LODGE, GROVE PARK, CHISWICK.—Mrs. and the Misses EVANS receive a limited number of YOUNG LADIES. The Course of Instruction combines a refined and careful Training, so to educate the Religious, Moral, and Mental Powers, as to make the Pupils highly useful Members of Society.

The Young Ladies are under the individual supervision of the Misses Evans, assisted by competent and trustworthy Resident English and Foreign Governesses. Backward and delicate Pupils are the immediate care of Mrs. Evans. Eminent Visiting Masters attend for higher accomplishments. Most satisfactory References to Parents of Pupils, and also by kind permission, to the Hon. Mr. Justice Leach, Balmoral House, Avenue-road, St. John's Wood, London; to Dr. John Alfred Lush, M.P., Salisbury; Rev. N. Lorne, Vicar of St. Paul's, Grove Park West; and Henry Morton Cotton, Esq., 6, Eccleston-square, London.

EDUCATION for GIRLS at SOUTHSIDE HOUSE, WESTON-SUPER-MARE.—Principals: Mr. and Mrs. H. B. SMITH and Miss FERRIS.—The Course of Study is adapted to the Standard of the Cambridge Local Examinations, and is under the personal supervision of Mr. H. B. Smith and Miss Ferris, who have had considerable experience in Teaching, and have successfully passed Pupils at the Cambridge and Oxford Local Examinations.

SEASIDE EDUCATION, LANCASHIRE.—The Rev. GEORGE BARTLE, D.D. D.C.L., RECEIVES the SONS of GENTLEMEN, whom he carefully prepares for the Universities, Competitive Examinations, and Commercial Life. Terms, 50 or 80 Guineas, and extra.—Address, THE COLLEGE, Freshfield, near Southport.

TUITION AT NICE.—A Graduate of the University of London, experienced in Tuition, intends to spend the next Winter in the South of France, and will be prepared to take charge of one or more Pupils.—Address B. A., Messrs. W. H. Smith & Son, 12, Brown-street, Manchester.

A HOLDER of an open Classical Scholarship, Oxford, wishes for a PRIVATE TUTORSHIP in London till the end of the Vacation.—Address A. F. L., Post-office, Sudbury, Harrow-on-Hill.

ENGLISH LANGUAGE and LITERATURE.—Miss DAY, having taken Honours in the above Subjects in the Cambridge Examination for Women, 1873, desires to give LESSONS upon them, either in Schools or Families. Miss DAY stood First (bracketed) in Literature, at London University College, Easter, 1873.—Address, 9, Berners-street, Oxford-street.

A GRADUATE of LONDON receives Two Gentlemen to PREPARE for any of the Public Examinations or for the Universities.—J. S. B., 15, Rochester-road, Camden-road, London, N.W.

WANTED, A PROFESSOR of CHEMISTRY and GEOLOGY, for an American University.—Apply, by letter only, to M., care of W. H. Thomas, 4, Water-lane, London.

TO PARENTS and GUARDIANS.—A Lady, having a large house, pleasantly situated, in a pretty country town, within five minutes' walk of Stations, is desirous of meeting with a Young Lady to reside with her. Cheerful society and a happy home ensured. Inclusive terms, £60. The highest references given and required.—Address Miss WARREN, Manor House, St. George's-square, Stamford.

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The New Edition of MUDIE'S CLEARANCE CATALOGUE contains Stanley's Travels in Search of Livingstone—Forster's Life of Dickens—De Beauvoir's Voyage Round the World—Memoirs of Madame de Sévigné—Love is Enough, by William Morris—Life of Wesley, by Julia Wedgwood—A Month in Switzerland, by F. B. Zinke—Ewald's Life of Albrecht Schlegel—Darwin on the Expression of the Emotions—Mistaken Recollections of the Last Half Century—J. R. Planché's Recollections—History of the House of Condé, by the Duc d'Angoulême—Life of Captain Murray—Wynne's Scrambles amongst the Alps—The Eastern Diamonds, by Anthony Trollope—In the Days of My Youth, by Amelia B. Edwards—At His Gates, by Mrs. Oliphant—Within the Maze, by Mrs. Henry Wood—Pascari—Home, Sweet Home—Milly Darrell, by Miss Braden—Middlemarch, and NEARLY TWO THOUSAND OTHER POPULAR BOOKS, At the lowest current prices.

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CITY OFFICE—2, KING STREET CHEAPSIDE.

THE UNITED LIBRARIES, 307, Regent-street, W.—Subscriptions from One Guinea to any amount, according to the supply required. All the best New Books, English, French, and German, immediately on publication. Prospectuses, with Lists of New Publications, gratis and post free.—* * A Clearance Catalogue of Surplus Books offered for Sale at greatly reduced prices, may also be had, free, on application.—Booth's, Curator's, Honours, and Successors & Co.'s United Libraries, 307, Regent-street, near the Polytechnic.

MR. TENNANT, GEOLOGIST, 149, STRAND, W.C. having recently received many choice Specimens of MINERALS, ROCKS, and FOSSILS, has been able to enrich several Collections previously advertised for sale. They can be had at all prices, varying from 5,000, to 2 Guineas, and are suitable for the Nobleman's gallery, the Amateur's study, and for the working Student. MR. TENNANT gives instruction in Geology.

DRAWINGS and SKETCHES from NATURE, by the late G. WALLWYN SHEPHERD.—Just published, AUTOTYPE PRINTS, taken from the above, suitable for Framing, or for studies in the treatment of Forest Trees, Foliage, and Landscape Subjects.

Detailed List of Sizes and Prices on application.
COLLECTIONS of PHOTOGRAPHS completed, collated, titled, and properly bound.
MARION & Co. 22 and 23, Soho-square.

ORGANIST and CHOIR-MASTER (Communicant) WANTED, for a new Church, St. Margaret's, Anfield, Liverpool.—For particulars apply, with testimonials, to ROBERT FRANKS EVANS, Belmont House, Anfield, Liverpool.

SKETCHES, SOCIAL, POLITICAL, HUMOROUS.—A Manufacturer desires to Correspond with an Artist who would be disposed to supply the above from time to time, for the purpose of being printed on cloth.—Address MANUFACTURER, care of Adams & Francis, 50, Fleet-street.

MEDICAL.—WANTED, A GENTLEMAN (qualified) to EDIT a Popular Medical Journal.—Address M. D., Post-office, King-street, Covent-garden.

RE-ENGAGEMENT WANTED as EDITOR and REPORTER, or REPORTER and PROOF READER, where regular Attendance at an Office would not be required.—Address, stating Salary, to LIONEL W. HUTCHINGS, Farnleigh Lodge, St. John's-road, Banbury, Oxon.

TO PUBLISHERS and EDITORS.—A Working Editor, of long and varied experience, accustomed to compiling, and with special advantages at command, will be glad of an ENGAGEMENT to occupy about three days of the week.—ALEX., 10, Canterbury-road, Brixton.

EDITOR or SUB-EDITOR.—An experienced Journalist is open to RE-ENGAGEMENT.—For specimen Articles, &c., address X. C., care of Mr. Burman, 10, Canon-street, Hulme, Manchester.

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Majesty King William the Fourth, intitled "An Act to
repeal an Act of the present Session of Parliament, intituled
an Act for the more Effectual Abolition of Oaths and Affirma-
tions taken and made in various departments of the State, and
to substitute declarations in lieu thereof, and for the more
entire suppression of voluntary and extra-judicial oaths and
affidavits, and to make other provisions for the abolition of
unnecessary oaths."

GEORGE NESBITT, F.M.I.A.

Declared at the Town Hall, Newcastle-upon-Tyne aforesaid,
this Sixteenth day of June, 1873, before me,

RICHD. CAIL, Mayor,

One of Her Majesty's Justices of the Peace
acting in and for the borough and county
of Newcastle-upon-Tyne.

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SATURDAY, AUGUST 23, 1873.

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MR. READE has anticipated criticism by a short dissertation in his Preface on the limits of honest adaptation. The reproach of plagiarism seems to rankle in his mind, and he has taken some pains on the present occasion to explain how far the incidents of his tale are borrowed from other books. As he justly says, a knowledge of books is only one form of the experience of middle life, and this experience is a main qualification for successful fiction. As far as we can see, he has made good his position with regard to the present novel, for which he gives us a long list of the authorities to which he has referred, and which displays sufficient originality in the disposition of the materials to entitle him to the credit of authorship from all but the hypercritical. As to the amount of invention displayed in the conception of the *Simpleton* herself, readers of 'David Copperfield' may entertain different opinions. She certainly wins on one's affection as the story proceeds, but her early experiences of married life recall, to a great extent, the shiftless Dora. She is less consistent, to our thinking, than her prototype, being far more selfish at the outset, and concealing immense obstinacy under her outward conversational imbecilities of oh! and me! and la! and yet, under kinder destinies, maturing to something more satisfying than Dora in the end. She is (again like Mrs. Copperfield) a trifle vulgar, but she is always amusing, and we love her in spite of all her follies.

The story of her life with the high-minded, energetic doctor is an admirable contrast of two originally ill-matched characters, which acquire fusion and harmony under the schooling of experience; but besides the vindication of simpletons, or women whose qualities of heart gradually educate them to the position of rulers of the domestic destiny of hard-headed husbands, Mr. Reade, who is nothing if not a social moralist, has one or two subordinate lessons he desires to inculcate. The dishonesty of certain forms of medical etiquette, as exhibited in the episode of tight-lacing; the enormities of that practice among ladies, as well as the pernicious results of the use of violet-powder; a supposed tendency of police magistrates to class legislation in favour of mendacious servant-girls, illustrated by a remarkable anecdote of personal experience,—all these, when combined with some well-described, if highly sensational, bits of nautical adventure, and a graphic account of the diamond-fields and the farm-life of South Africa, afford him a sufficient wealth of topics for his didactic muse. The medical and colonial subjects are really interesting, and there is sufficient reality and distinctness in the characters described to form a pleasing setting for these rather heterogeneous lectures. Phoebe, the healthy-minded and sound-bodied rustic wife,

whose one weakness is the womanly one of devotion to a disgraceful scamp; Lady Cicely, as true a noblewoman, whose little affections are not allowed to swamp the whole nature, as would have been the case in the hands of more bungling artists; and Rosa's father, the "weptile" who abhors "noise," will be found the most attractive. With all Mr. Reade's conclusions we do not agree; he is hard on domestic servants, who may be found as faithful as ever where the old personal relation has not been superseded on their master's part by the purely commercial one. Nor are we quite convinced of the justice of his principal argument,—weak heads, to our thinking, not generally being the accompaniments of sterling hearts. But though he seems now and then to argue from the particular to the general, he is right, perhaps, in calling a pedantic generation to the contemplation of uneducated nature; and, at any rate, he has given us in the process an excellent story.

"Alliteration's artful aid" goes far towards the success of a title; otherwise "From the mother's death to the daughter's bridal" would more accurately have described the extensive field which we traverse in company with Miss Vera Harrison. The Christian name selected by Mrs. Day for her heroine is becoming increasingly fashionable in novels; it is certainly pretty, where the surname is tolerably congruous, and may be recommended to the notice of godmothers and others who may be hesitating between Maud, Mabel, Ethel, or Edith. The young lady thus made known to us is even more meritorious than her name, and meets with such reward as ladies love. She has the opportunity of refusing the hands of a baronet and a peer; she wins the respectful yet ardent attachment of a war-worn hero of the army, who feels that a disparity of age must prevent his endangering their romance by an unseasonable declaration; and when she finally surrenders her fair self to the tenderest of guardians, a dark-eyed youth of a troubadour cast of character, she first experiences all the rapture of an engagement to a penniless adventurer, and then has the equal happiness of discovering that her minstrel is a prince in disguise, being none other than the eldest son of the discarded baronet, heir to an ancient name, and to acres of the broadest description.

We feel that the bare announcement of these facts is sufficient to induce large orders at the seaside circulating library; but we may add, that the old Sir Bertram is an admirable parent, and by no means to be despised as a wooer, being as dark as the young Sir Beltran facially, while morally he preserves the same romantic tinge. He has had a story in his youth, which projects a thrilling mystery far into the tale; he is of chivalrous bearing, yet demoniac passions; he "beards" his aged but ferocious father, and in turn is bearded (in his hall) by his congenial son; and after much pother, and a good deal of anguish and grandiloquence, makes the most complete amends to Vera and her charming sex by holding his grandson at the font in his own chivalric hands. There is much scenery of a park-like character, some charity distributed by the ladies, who also take several opportunities of giving a slightly religious turn to the conversation; the selections of music by Beltran and others are unexceptionable, and the bridal and ball-room dresses are happily described.

We should have been glad to welcome an American book with warmer praise than we can conscientiously accord to Miss Hadermann's story. It is not without merit, but, when compared with other recent works from the same quarter, presents no features which entitle it to special consideration. It is written in the American, not the English, language; but not a few of its idioms must be ungrammatical even in America. "The house set in the centre of a park-like enclosure," for instance, where set is apparently a verb, has no flavour of Hawthorne or Irving about it; and this is a fair specimen of its slipshod inaccuracy. Of course, many expressions which grate upon an English ear are current coin across the Atlantic. We will not complain of "angel-boys," "old-time lovers," "the long-ago," and our pertinacious acquaintance, "forever."

"Forever," 'tis a single word,—

Our rude forefathers deemed it two,

Nor am I confident they erred—

Are you?"

We do not object to anything which adds to the local truth of the tale, and are only amused to hear of people who "ride" in waggons, or on the train, who reverse their plates at meals, who hunt with a pack of hounds and a gun, and train their pointers in the house. But when a novel professes to teach the manners and customs of rich or "aristocratic" people,—for the latter expression seems to be preferred,—we are interested to learn whether the representation is a fair one. Here is a specimen of a gentleman:—

"Dressed in the height of the fashion, polished from the crown of his natty hat to the soles of his patent boots, twirling with dainty grace a small gold-headed cane, while one lilac kidded glove tenderly caressed a silken mustache, Mr. Fred Somers presented a picture attractive in the extreme to his doting mother."

This vision of beauty is endowed with the gift of speech:—

"Walworths. Nice people, too. Governor rich, though haven't had much to do with him. Young Walworth's my chap. Going it pretty rapid. Young wife don't seem to fancy it much. Got a sister that's an awful fine girl; smart as a steel trap, purty as a pink. I'm spooney on her. She's tolerable sweet on me, too. Give me two more weeks, and you bet your bottom dollar I make her say Yes."

We are bound to acknowledge that the young gentleman turns out better than first appearances would lead one to expect. The love-letter which he afterwards writes to the fine girl is couched in plain English, and though regarded by the author as remarkable, seems to us both a gentlemanly and natural mode of telling his story. Indeed, there is nothing more noticeable in this book than the astonishment which the commonest acts of duty evoke in the narrator's mind. When Essie Brandon, being, as she thinks, the illegitimate daughter of an "aristocrat," has to choose her own way in the world, her very spirited and proper determination to be independent, and make a career for herself, is extolled as a marvel of heroism. When Fred Somers is disappointed of his rich inheritance by the discovery of Miss Brandon's real origin, a similar determination on his part is called "stern" and "brave." Meanwhile, there is not a word of reprobation for the unfilial harshness of both Alfred and Esther, which not even the bitter wrong inflicted on them

by their father's early regularity appears to justify. That father's own heartless conduct to the victim of his passion (his own cousin, and yet considered to be inferior to him in degree because of a difference in wealth) completes the dismalness of what, we hope, is a very one-sided picture of American society.

The School and Children's Bible. Prepared under the superintendence of the Rev. W. Rogers, M.A. (Longmans & Co.)

In the year 1853 there appeared a curious book, with the title 'The Seven Seals Broken Open; or, the Bible of the Reformation Reformed.' Three volumes in seven books, containing the whole of the Old and New Testaments, according to the generally received English Protestant version, but under an entirely new arrangement in every part. With preface, introduction, commentary, indexes, &c., by John Finch, merchant, Liverpool. The volume is a remarkable one, showing strange notions on the part of the editor; and although the arrangement is made on an erroneous plan, there are good hints and suggestions even in the characteristic prefaces and general introduction prefixed by Mr. Finch, imbued as he was with the socialistic ideas of Robert Owen. Without scholarship, he was unfitted for the responsible task undertaken with so much confidence. Mr. Rogers's book is of another kind. It is a new lectionary for schools, in which Scripture is re-arranged and adapted. The authorized version is used, except in the Psalms. Several books are omitted, such as the Canticles, Chronicles, the Epistles to Timothy and Titus, those of Peter and Jude, with the second and third of John. Others are considerably abridged, such as Leviticus and the Apocalypse. The Psalms and first three Gospels are arranged according to their subjects; the Prophets according to their dates. The editor states that his first aim has been to exhibit, without theological bias, the moral and spiritual teaching of the Old and New Testaments; and that he has wished at the same time to retain what was familiar or characteristic in them. The general plan and purpose of the volume are excellent. To adapt the Scriptures to the young by omission, abridgment, and re-distribution is most desirable at the present day, when so much is said about religious instruction as the basis or accompaniment of a sound education; and it is acknowledged that all portions are not equally valuable, or suited for general reading. Yet the execution of the plan is not well carried out. The editor, relying mainly on the suggestions and advice of a well-known professor at Oxford, has not given much time or labour to the preparation of the work. The volume is too large: it embraces too much of Scripture. Again, the authorized version of the Psalms should have been taken, not the bad Prayer-Book version. And as to the six subjects into which the Psalms are distributed, they might have been better selected. Approaching De Wette's division, they deviate from it injudiciously. Thus De Wette's fourth class is "Royal or Kings' Psalms," which is here converted into "Royal or Messianic Psalms," a title manifestly misleading. "Or Messianic" should be omitted. The so-called Messianic Psalms become very few as soon as right principles of interpretation are applied. Here

Hupfeld should have been consulted. Yet there is a glimpse of the truth in omitting the sixteenth from this class, and placing it among those of "trust, triumph, and thanksgiving." The chronological arrangement of the Prophets is often inaccurate. Isaiah xiii., xiv., are placed along with Isaiah's authentic prophecies, whereas they were written during the Babylonian exile. None of Daniel is given after chapter vii. 14; though parts of the later chapters are better and more important than the early ones, and should not have been excluded. The selections from the Apocrypha are well chosen; but the fine passage respecting the righteous who die young—a passage that has comforted many parental hearts—contained in Wisdom iv. 7-16, should not have been omitted. One of the best features consists in the short headings prefixed to chapters or sections. Thus before Isaiah xliii. we have "the servant of God"; and before liii., "the suffering servant of God." "The divine champion of Israel" before Isaiah lxiii. is not so good as De Wette's "Edom's downfall"; and "divine champion" is scarcely an appropriate epithet for Jehovah. The heading of 1 Corinthians xv. is "the gospel of the resurrection," which is most appropriate, as is that of Luke xvii. 5-10, "the power of faith," which also stands before Hebrews xi. The present attempt, though imperfect and faulty in not a few things, has a right tendency, and will be useful to many. Had the editor bestowed more pains upon it, consulted scholars well acquainted with the whole Bible, and exercised more thoughtfulness, his book would have been improved. As it is, the performance is below the standard which is both attainable and desirable. We need not point out the blunders committed, or the evidences of injudiciousness, but prefer to commend the design, and to express a hope that another edition will be so remodelled as to meet the wishes of scholars, while satisfying the wants of young persons. Whatever tends to make the Bible more attractive to children or youth is worthy of all praise; but the erroneous ideas so prevalent about its character and contents should be corrected. If the conclusions of good critical scholars were gradually and wisely brought before learners, a race of intelligent Christians would rise up to put aside the professional traditionalism now enthroned in the high places of the Church, and in the inferior pastures of the sects.

Life in Danbury: being a brief but comprehensive Record of the Doings of a remarkable People, under more remarkable Circumstances, and chronicled in a most remarkable Manner, by the Author, James M. Bailey, the "Danbury Newsman"; and carefully compiled with a pair of eight-dollar shears, by the Compiler. (Boston, U.S., Shepard & Gill.)

THE above elaborate title-page is something like the painted canvas outside a show at a fair. It gives a foretaste of the entertainment within; and the clown cuts a joke with the visitor who has paid his money, and passes inward. Just inside the threshold, Mr. Bailey himself has a word to say with each of his generous public. His theme treats of the motives which induce the world of authors to write; and he airs his wit by remarking—"It is not for me to judge the world, unless I am

elected." Therewith, he hopes certain persons "may find relief" in his book, "although it is extremely doubtful"; and he adds—"If, in its perusal, one single (or even married) borrower is made purer and better, and his life made to appear brighter, and his soul lifted up generally, I shall sincerely rejoice to hear it." This is a sort of key-note to the volume, and from it some idea may be gathered of the samples of American humour to be found in the volume itself.

Some of the samples are odd, and others are extravagant. We class among the former the boy who nearly lost the entire use of one eye by constantly revolving it around in search of an unfriendly faction of boys! also, the dissipated lad who witnessed all the funeral ceremonies he could on a Sunday, because, being surrounded with Puritanical influences at home, the Sabbath was dreary to him! The horses are as odd as the lads. One of the former "would get up from a meal at Delmonico's to kick the President of the United States"; and another was such a bolter that, "in a tight pinch, he would run away from a position in the New York Custom House." No little portion of what is supposed to be "humour" in this volume consists in the extravagance of some of its descriptions. It is said, for instance, of a Quakeress—"Her gesture is not graceful. It is just such a motion as a person would undoubtedly acquire who had executed a contract to push fifteen hundred boys down two flights of stairs." Now and then there is a touch of description something better, as in the following, of Walt Whitman:—

"Walt Whitman is writing more of his poetry. The last is an ode to America. He intelligently observes:—

What if that gift of gift thou lack'st?
The perfect feminine of thee? The beauty, health, completion
fit for thee?

The mothers fit for thee?

And here he stops. Not a word of how the battle resulted, but just drops down and leaves the reader to imagine the result. This is the secret of his success. His stops make him popular. The more he stops the more popular he becomes. If he should stop altogether the public would give him a monument, and perhaps a horse."

After about a hundred and fifty pages of oddity and extravagance which become exceedingly dull and wearisome, we arrive at the close of the first part. There is much justification for saying—"For this relief, much thanks!" and we entirely agree with one of Mr. Bailey's enunciations of wisdom—"All things have an end, and this dreary performance was not an exception."

The second part is in the form of "Letters." These are improvements on the supposed wit and humour of the first portion. Here is something reasonable in one of these epistles:—

"There is a commodore in Saybrook who used to be a very distinguished person in the merchant service, many years ago. He was master of the Duke of Northumberland, one of the handsomest and staunchest vessels in the line. He was a captain in those days when to be a captain of a vessel was better than to be a god in a heathen town of eight thousand inhabitants. But now his sailing days are over, and he has sunk to the level of a commodore. He has a nice place and a lot of barns. On one of these, a one-story affair, is perched the figure-head of the Duke of Northumberland, being a colossal figure in wood, of a dead white colour, and not the least approach to levity in any of its lineaments. There is a peculiar sensation in watching this incongruous spectacle—a little yellow barn, and a towering piece of sculp-

ture on its summit. There stands the Duke, with his pants in his boots, as was the Greeleyism of a century ago, looking off toward the ocean, and thinking how different things are now from what they were when he was a boy. This is a very painful thought, but very instructive. It is years since the Duke left the ocean—long, weary years—but if he could speak, if the inanimate wood could only speak, what wondrous stories it would tell of the wharf-airs it has passed through. There is a good deal of strength in this thought."

The last division of the book is under the heading of "Local Items." They consist of maxims, axioms, and of illustrations of Danbury life, in love, business, and politics. For example, this among many others:—"A prominent badge of American citizenship appears to be a soiled shirt with gold studs."

Politics present themselves in these items somewhat eccentrically. Thus, we hear of an anxious boarding-house keeper, who inquires, "If, when a woman has the right to vote, she can be made to pay as much board as a man?" These matters are copiously illustrated; so copiously, indeed, that the reader is fain to cry, "hold, enough!" But the author has his own way, and he illustrates it in a remark, to this effect. He knows, he tells us, as well as anybody, "how bitterly opposed the American people, as a class, are to receiving knowledge; but I will give them, he adds, "valuable information, when they don't know it, and they never will know it, I'll do it so adroitly." In many instances, this is indisputable.

The History of the Monastery founded at Tynemouth, in the Diocese of Durham, to the Honour of God, under the Invocation of the Blessed Virgin Mary, and S. Oswin, King and Martyr. By W. Sidney Gibson. 2 vols. (London, Daniell; Oxford, Shrimpton.)

A DESCRIPTION of the contents of these volumes, which first made their appearance more than a generation since, would hardly be satisfactory without a prefatory notice of the pictorial illustrations which so prominently recommend them. The title-page of the first volume—itsself a handsome page in rubric, and representing the Priory seal of Tynemouth—is faced by a fac-simile of a portrait and of the handwriting on a certain page in what is known as the "Golden Book" of St. Alban's, now preserved in the Cotton Library (Nero, D. vii.); the portrait itself, most ably executed in gold and colours, being intended to represent Abbot Whethamstede, though, as to its absolute correctness as such, we have no materials now existing for coming to a conclusion. The title-page of the second volume is similarly preceded by a fac-simile of the illuminated borders, and of the handwriting, of the first page of the Register of the second Abbacy of John Whethamstede, which is still preserved in the Library of the College of Arms, and has recently been published in the Rolls Series. Like the preceding fac-simile, it is a really elegant work of art. The letter-press is also accompanied by twenty-six most admirable etchings and engravings of the various features presented by the ruins of Tynemouth, a plan of the Conventual and Parish Church, a map of the buildings at Tynemouth in the time of Queen Elizabeth, the figure of Abbot Thomas de la Mare, from his brass in the Abbey Church of St. Alban's, and other minor illustrations: the

volumes being an exact reproduction of the original costly work published in 1846, at six guineas, with the exception of the initial letters and plates being now left uncoloured. The price of the present publication is 2l. 10s.

As to the literary contents of the two volumes:—after a somewhat lengthy Preface, written in Sidney Gibson's devotional, and indeed singularly sentimental, style, several of the introductory pages of the first volume are devoted to a long, and somewhat interesting, account of the "Rule of St. Benedict, as practised in England." This is followed by the "Legend of the Blessed Oswin, King and Martyr," compiled from our early legendists and chroniclers, and narrated in the fervently devotional style already alluded to. The "Chronicles of the Church and Monastery of the Blessed Mary, and S. Oswin the King" then follow, from the date of its probable foundation in early Saxon times to its dissolution and surrender in the reign of Henry the Eighth. These, with some few Addenda, make up the contents of the first volume, the concluding pages of which give an account of the "goods and chattels" of the Monastery at the time of its fall, the church bells, and the church plate. We select the following extract, in reference to its books:—

"Of the literary treasures which were in the Library, very few vestiges remain. Probably, the oldest are, the Codex now in the British Museum (MS. Cott. Vitellius, A. xx.), which Prior Ralph de Durham gave to the Convent about the middle of the thirteenth century; and the manuscript on vellum, in quarto, now in the Library of the Dean and Chapter at Durham (MS. A. iv. 6), in a handwriting of the thirteenth century, which was given by Brother Henry de Goreham to the church of S. Oswin. Another is the manuscript, numbered 134, now in the Library of Corpus Christi College, Oxford, attributed in part to John of Tynemouth, the principal contents of which have been mentioned in the foregoing Life of St. Oswin; and another is the MS. No. 144, in the same library, which was written probably in the fourteenth century, and is supposed to have been written for and at Tynemouth, as, in the Calendar prefixed, the "Octave of S. Oswine," is written in a larger character than the Commemoration of any other Saint. A box in the Cotton Library preserves the ashes of an older and truly venerable curiosity (Galba, A. v.), a Psalter which, before the fire [in 1731], contained, it is said, legibly the scripture 'Liber S. Oswini Regis.' The character of the portions which remain seems to assign the manuscript to the life-period of the holy King of Deira; and doubtless this interesting memorial of his piety was preserved at Tynemouth with reverential affection. [Here follow eight long lines of pious ejaculation.] No other Register of the Monastery than the Chartulary, in the possession of His Grace the Duke of Northumberland, is at present known. It probably came into the possession of John Dudley, Duke of Northumberland, to whom the lands of the Monastery were granted soon after the Suppression, and was known at Alnwick as 'Sir R. Portington's Book,' from the fact that it contains his name as an autograph. From a Chartulary of the Monastery, now lost, quotations are made in the Lansdowne MS. 863. It was cited about 1590, and probably is the Chronicle to which Leland (Collect. I. p. 418) refers."

As the first volume contained a history of the Monastery of Tynemouth, the second is mainly devoted to biographical notices of its successive Priors, so far as any memorials of them are now known to exist. Although great diligence has evidently been used in hunting up in every quarter all possible sources of information, it is here that Mr.

Gibson's work must fall short in the eyes of any scholar who may think fit to examine for himself. The professional duties of the author as—if we remember aright—a Commissioner in Bankruptcy at Newcastle, threw insuperable impediments in his way, so far as a personal examination was concerned, of many an ancient record from which he has had to quote. For information as to the contents of manuscripts in London and at the Bodleian, he had to rest satisfied with what he could learn at second hand; and hence, no doubt, the too many mistakes which he has committed in reference to the Tynemouth Priors of the fifteenth century.

John Whethamstede, Abbot of St. Alban's, died in January, 1465. His uncle, on the mother's side, of the same name, a monk of St. Alban's, was Prior of Tynemouth some time before the year 1396, in which year he visited St. Alban's, to take part in the election of Abbot John Moote. The time of his death is unknown, but the probability is, that he survived till the year 1420, or later. Mr. Gibson, on the other hand, confusing the uncle with the nephew, tells us, certainly, that John the uncle was Prior of Tynemouth, but that he had died and been succeeded by his nephew as Prior, by the year 1396. Forgetting, apparently, that he elsewhere states that the Abbot died in 1464 (correctly 1465), he goes on to assert—misled, in this instance, probably, by Thomas Hearne and Dugdale's 'Monasticon'—that the abbot was born about 1360, and was ordained priest by Bishop Braybrooke in 1382; his uncle, the Prior of Tynemouth, being really the person here meant, while the future abbot, so far from being Prior of Tynemouth in 1396, had not so much as become a monk of St. Alban's at the time of the election of William Heyworth as Abbot in 1401, an account of whose election, and of the names of the then members of the convent, is contained in the Cotton Manuscript, Claudius, E. iv. Getting rid of the uncle before 1396 (while, in reality, he probably survived till after 1420), our author represents the nephew as succeeding him, most probably immediately, and as then vacating the office of Prior of the Benedictine College, known as Gloucester College, at Oxford; whereas it is generally understood that Whethamstede was holding that office when he was elected Abbot of St. Alban's, in 1420. It is while giving an account of him as Prior of Tynemouth—an office which, in reality, he never held at all—that Mr. Gibson (vol. ii. p. 57) writes of "sending their noviciates to that College," meaning "novices." He also here calls (ii. p. 63) Matthew Bepset one of "the Abbot's chaplains," whereas he was the Abbot's clerk only (*clericus*), and a layman to the end of what is represented in the Register of Whethamstede's second Abbacy (preserved at the College of Arms) as a somewhat dissolute life.

Thomas, a monk of St. Alban's, supposed by Mr. Gibson to have immediately succeeded his imaginary Prior of Tynemouth, John Whethamstede the Second, was Prior, he says, so late as A.D. 1436. In the Cotton Manuscript, Claudius, D. i., there is a letter addressed to this Prior by Abbot Whethamstede, thanking him for sending certain "*quaternos et codices*" (quires and manuscripts); which Mr. Gibson's transcriber interprets as meaning "the four

volumes," and then goes on to misrepresent the meaning of much of the letter, and to give wrong translations in more places than one. The deposition of Prior John Langton by William Walsingham, Abbot of St. Alban's, is represented by Mr. Gibson as bearing date in March, 1477, whereas its date is, in reality, 1478. The title "*Dominus*," as applied to a monk, the "Dan" of Chaucer and his contemporaries, is incorrectly rendered by Mr. Gibson, or his transcriber, as "Master," instead of "Sir," as in "Sir Thopas," for example. "*Magister*," or Master, was the title of the Master of Arts at the Universities; while "*Dominus*" was, and still is, that of the Bachelor of Arts, who was entered as "Sir This" or "That" (the surname), in some of the College Registers down to the time of Queen Anne, if not still later.

Under the head, again, of William Dixwell, Prior of Tynemouth,—we are still quoting from Mr. Gibson's extracts from the Bodleian MS. Rawlinson, B. 332,—in the Commission granted for the examination of Nicholas Boston, the late prior, accused of certain excesses, Abbot Walsingham makes mention, "*delinquentium fratrum excessus*," of the excesses of delinquent brethren, which Mr. Gibson has rendered, with singular carelessness, "excesses of delinquent friars," a class of ecclesiastics over which the Abbots of St. Alban's had no control whatever. These are but a few of the errors in the way of mis-translation that may be found.

The second volume is supplemented with a valuable "Historical and Descriptive Sketch of the Conventual Church and the Parochial Church of Tynemouth," followed by "Notices of the Fortified Works known as the Castle of Tynemouth," and closing with Addenda, an Index, and an Appendix, containing 153 documents and extracts, chronologically arranged, that bear reference to the past history of Tynemouth,—a vast body of interesting matter, which cannot have been got together without the outlay of much reading and research.

To revert now to the Preface to the commencing volume, we extract a passage or two, by way of showing the spirit in which the author took upon himself the laborious task of compiling this work:—

"Perhaps those natives," he says, "of the district who are qualified for the task, and especially the Society of Antiquaries of Newcastle-upon-Tyne, the once far-famed Newcastle, anciently the home of piety, and holiness, and learning, the scene of regal and feudal triumph, should not have left to a stranger, whom a professional appointment has brought from a southern county to be a sojourner among them, to show this 'mark of respect for what is venerable, and of feeling for what is glorious.' But to that stranger it has been a labour of love to collect the scattered memorials of this interesting foundation, whose celebrity in ancient, holier times, so often brought the stranger from distant lands to venerate its 'sainted fame,' to admire its architectural glories, and to share its ever ready and comprehensive hospitality. To the author it has proved a never failing source of pleasure, that he has been permitted to perform, during his residence in its vicinity, the duty of endeavouring to collect the documentary relics that time has spared of the Monastery of Tynemouth, and to preserve, as far as it is now possible for the artist to preserve, the features of a conventual church. . . . The author has submitted to some personal sacrifice in order to make this offering to the memory of St. Oswin; for he has preferred its cultivation to the attractions of

society in Newcastle, and has chosen to bestow upon a book the time and money which he has probably been expected to lay out upon entertainments, a mansion, and dissipation."

In a like spirit, he speaks bitterly, in a note to these pages, of the supineness of the then (A.D. 1846) Society of Antiquaries of Newcastle, in leaving the King's Chapel, within the Castle of their town, "to moulder in a state of barbarous desecration." It has been restored, we believe, and put in proper repair since then.

Mr. Gibson, it is evident, was a devoted admirer of the discipline and system of the Church of Rome, and as fervent a "*laudator temporis acti*." We forbear to give him our condolence on the fall, in this country, of the monastic system; but we will set before our readers his views of the evil motives through which it was mainly effected:—

"A soul returning to earth after three hundred years of unconsciousness to worldly mutations, and animating a mortal frame with the mind and memories of ante-Reformation times, . . . would be told that, three centuries ago, a servile and rapacious Parliament assumed to govern ecclesiastical affairs, and entered into a conspiracy against the Church of Christ; that men have since been taught that the piety of fifteen hundred years was superstition; that good works were works of supererogation; and that faith alone was sufficient for salvation. He would be told that from this time the country began to suffer under an intolerable tyrant—the pretended right of subjecting holy things to the test of private judgment—which had ventured to depose the authoritative teaching of the Church, declared in her General Councils from Apostolic times; that a perverse generation, tenacious of the spoils of sacrilegious violence, had assumed in its self-sufficiency to lay aside the long-transmitted faith, to desolate its venerable temples, to deprive the poor of their ancient protectors, and Holy Church of her best supports in England. . . . He would find that their ample revenues are wrested to sacrilegious uses; that men not only lavish upon their own dwellings and personal luxury the wealth that was, in Catholic times, bestowed on Holy Church and on the poor; but that tithes, and abbey lands, and chantry revenues, are devoured by impropiators, and constitute the power of many a titled layman."

The times would probably have been proclaimed as being still more "out of joint" with Mr. Sidney Gibson, had it been granted him to survive to write a new Preface, at the present day, to this second issue of his laborious work.

Mr. Gibson, we would finally remark, has fallen into the usual error of ascribing (i. p. xx) the St. Alban's Register of the Second Abbacy, now at the College of Arms, to the pen of Abbot Whethamstede. The Abbot, who had long complained of his infirmities, must have been at least eighty years of age when some part, if not the whole, of the Register was written. The writing, which is of the same character throughout, is remarkable for its beauty, and is evidently the work of two or three professional penmen, no mean proficients in their art.

Old Sports and Sportsmen; or, the Willey Country. With Sketches of Squire Forester and his Whipper-in, Tom Moody. By John Randall. (Virtue & Co.)

WILLEY PARK is a place known by name, if not actually, to all sportsmen, and familiar to many travellers who have explored the Shropshire portion of the valley of the Severn. It

was once a part of the royal forest of Shirlot; but the wooded and undulating park with its pretty lakes is, like the Corinthian porticoed house of Grinshill stone, built by Wyatt, quite a modern affair. One thing is ancient and unchanged about the seat of the Foresters, the spirit, with the love and practice, of hunting. The very motto of the family seems to attest it, "*Semper eadem*,"—the very family-name seems to indicate it, Forester. The name of the park, Willey, a place where willows grow (or grew), "is one of those old word-pictures which so often occur to indicate the earlier features of the country." The present possessor of Willey Park is descended from Richard Forestarius, of the reign of Henry the Third. But a more celebrated ancestor dates from the time of Henry the Eighth, who conferred on John Forester of Willey the very cheap privilege of wearing his hat in the sovereign's presence. The privilege might still be exercised if the inheritor of it could possibly be rude enough. The reason for the grant certainly no longer exists. King Henry not only conferred it on Forester of Watling Street, Salop, but on three other gentlemen, and not because they had done any service to the State, but because they themselves were in such a nasty state from king's evil, that they were less offensive to Sacred Majesty with their hats on than without them.

This, however, is beside this attractive little book. Mr. Randall does indeed go, and very largely too, into the olden time. He deals also with sporting incidents, from the getting up of the Sun to the going down thereof; and few matters connected with the field, its pains, perils, and pleasures, escape him. His Squire Forester was the old English sportsman who was raised to the peerage in 1821, and who died in 1828 at an advanced age, when he was succeeded by his son, the present peer. It is one of the distinctions of Squire Forester that he had a "Whip" who has become more celebrated than himself. "You all knew Tom Moody, the Whipper-in, well!" An anonymous bard took Dibdin's lyre, and made Tom famous. As for the song itself, we still see in country theatres the curtain rise between the two pieces, and a gentleman advance in a scarlet frock-coat, black cap, leathers, and yellow-topped boots, who smacks his whip in unison with the orchestra, and who is familiarly welcomed as "Tom Moody" himself. How the sport-loving folk in the gallery join in the chorus, give the view halloo! and, with finger vibrating in the ear, give a tremolo to the who-whoop, is one of the old-fashioned things to be witnessed, and not described.

Now, out of the various chapters of this book, we propose to take Tom for a subject. He was first seen, a maltster's boy, by the squire, putting a bare-backed crop-eared cob at a gate, and keeping him at it till he went over. Tom was taken into the Willey stables, and he rode the Willey horses at a rate which made the hardest riders stare. Here is something more extraordinary told of him:—

"Extraordinary tales are told of Tom's adventures with the Squire's buff-coloured chaise, in taking company from the Hall, and in fetching visitors from Shifnal, then the nearest place to reach a coach. Having a spite at a pike-keeper, who offended him by not opening the gate quick enough, 'Tom tanselled his hide,' and resolved

the next time he went that way not to trouble him. Driving up to the gate, he gave a spring, and touching his horse on the flanks, went straight over without starting a stitch or breaking a buckle. On another occasion he tried the same trick, but failed; the horse went clean over, but the gig caught the top rail, and Tom was thrown on his back. 'That just sarves yo right,' said the pike-keeper. 'So it does, and now we are quits,' added Tom; and they were friends ever after. This, however, did not prevent Tom trying it again; not that he wanted to defraud the pike-man, whom he generally paid another time, but for 'the fun of the thing.' Indeed, with his old wild favourite, with or without the buff-coloured gig, there were no risks he was not prepared to run. 'Ay, ay, sir,' said one of our aged informants, 'you should have seen him on his horse, a mad, wild animal no one but Tom could ride. He could ride him, though, with his eyes shut, savage as he was, and on a good road he would pass milestones as the clock measured minutes; but give him the green meadows, and Lord how I have seen him whip along the turf!' 'He was like a winged Mercury, making light both of stone wall and five-feet six-inch gates. He was a regular centaur, for he and his horse seemed one,' said another. 'I cannot tell you the height of his horse,' said a third, 'but he was a big un; whilst Tom himself was a little one, and he used to be on horseback all day long. If he got into the saddle in a morning, he rarely left it till night.'

Indoors, as out of doors, asleep or awake, Tom was never out of his calling. His room was full of hunting emblems and trophies. His look and his style in the field are thus indicated:—

"Tom was a small eight or nine stone man, with roundish face, marked with small-pox, and a pair of eyes that twinkled with good humour. He possessed great strength, as well as courage and resolution, and displayed an equanimity of temper which made him many friends. The huntsman was John Sewell, and under him he performed his duties in a way so satisfactory to his master and all who hunted with him, as to be deemed the best whipper-in in England. None, it was said, could bring up the tail end of a pack, or sustain the burst of a long chase, and be in at the death with every hound well up, like Tom. His plan was to allow his hounds their own cast without lifting, unless they showed wildness; and if young hounds dwelt on a stale drag behind the pack he whipped them on to those on the right line. He never aspired to be more than 'a serving-man'; he wished, however, to be considered 'a good whipper-in,' and his fame as such spread through the country."

Moody, or Muddy, as the Salopians pronounced his name, had one of the sweetest voices that ever was heard, and one of the strongest. He once fell into a pit; at the bottom of the pit he set up a view halloo, and at the sound the hounds set off to the spot, and Tom was extricated. Like his master, Moody was a bachelor, not without homage for the fair sex, not without love for a song and the glass which accompanied it. But Tom's home was in the saddle, and he stuck to it for years, till a time came when Tom felt he was "going to earth," whether he would or no. The squire went to his bedside, and Tom calmly gave directions for his funeral, which Mr. Forester carried out, as described in the following letter:—

"Dear Chambers,—On Tuesday last died poor Tom Moody, as good for rough and smooth as ever entered Wildmans Wood. He died brave and honest, as he lived—beloved by all, hated by none that ever knew him. I took his own orders as to his will, funeral and every other thing that could be thought of. He died sensible and fully collected as ever man died—in short, died game to the last;

for when he could hardly swallow, the poor old lad took the farewell glass for success to fox-hunting, and his poor old master (as he termed it), for ever. I am sole executor, and the bulk of his fortune he left to me—six-and-twenty shillings, real and bond fide sterling cash, free from all encumbrance, after every debt discharged to a farthing. Noble deeds for Tom, you'd say. The poor old ladies at the Ring of Bells are to have a knot each in remembrance of the poor old lad. Salop paper will show the whole ceremony of his burial, but for fear you should not see that paper, I send it to you, as under:—'Sportsmen, attend.—On Tuesday, 29th inst., was buried at Barrow, near Wenlock, Salop, Thomas Moody, the well-known whipper-in to G. Forester, Esq.'s fox-hounds for twenty years. He was carried to the grave by a proper number of earth-stoppers, and attended by many other sporting friends, who heartily mourned for him.' Directly after the corpse followed his old favourite horse (which he always called his 'Old Soul'), thus accoutred: carrying his last fox's brush in the front of his bridle, with his cap, whip, boots, spurs, and girdle, across his saddle. The ceremony being over, he (by his own desire) had three clear rattling view halloos o'er his grave; and thus ended the career of poor Tom, who lived and died an honest fellow, but alas! a very wet one. I hope you and your family are well, and you'll believe me, much yours,—G. FORESTER."

"Witley, Dec. 5, 1796."

We close the volume with reference to a rather grave error. Mr. Randall states that "The snug little island" was a song of Charles Dibdin's, the sentiment of which Squire Forester thoroughly endorsed. The song, however, is by Thomas Dibdin, Charles's son; but Charles and both his sons, Thomas and Charles, wrote sea-songs so much alike, that the echoes of the father's melody rang throughout the songs of the sons.

Tacitus. By W. B. Donne. Ancient Classics for English Readers. (Blackwood & Sons.)

Tennyson's Ænone. Translated into Latin Hexameters by T. S. Evans. (Cambridge, Deighton, Bell & Co.; London, Bell & Daldy.)

MR. DONNE'S sketch of the life and writings of Tacitus is worthy of the excellent series of "Ancient Classics" to which it belongs. It is evident that Mr. Donne has studied his author deeply and thoroughly, at once recognizing his defects and appreciating his merits. The little work before us is a brief but perspicuous summary of the works of the great historian, calculated not only to interest the English readers, for whom it is primarily intended, but also to assist the student who is anxious to make himself acquainted with the history of the first century after Christ. As in other volumes of Mr. Collins's series, frequent translations are introduced in the course of the narrative, so that even the non-classical reader may form for himself some idea of the way in which Tacitus thought and wrote. Occasional extracts from contemporary writers and references to modern history help to explain the events described. In the selection of these illustrative citations and parallels Mr. Donne seems to us to have shown remarkable skill.

We anticipate for the work a great success. Should it reach a second edition, Mr. Donne will do well to append to it a chronological table of events, as well as a pedigree of the Julian Cæsars. Without these aids it is difficult for the general reader to follow the political intrigues which form so important an element of the history of the Empire. In conclusion,

we would congratulate Mr. Collins upon the continued success of his venture.

Those of our readers who are acquainted with the *Sabrinæ Corolla*, will not need to be told that Canon Evans is one of the most successful of modern writers of Latin verse. Indeed, for our own part, we have always hoped that he would some day collect into a volume his various compositions in Greek and Latin. In the mean time we rejoice to see that he has published a hexameter version of 'Ænone,' which, if not quite as attractive as some of his elegiac copies, is at any rate a triumph of ingenious and elegant scholarship. The closeness of the rendering will astonish those who have themselves attempted to turn the Laureate's *Idyll* into heroic verse, and perhaps abandoned the attempt in despair. The following extract, for example, appears to us wonderfully successful, when the difficulties of the task are taken into account:—

"Self-reverence, self-knowledge, self-control,
These three alone lead life to sovereign power.
Yet not for power, (power of herself)
Would come uncall'd for,) but to live by law,
Acting the law we live by without fear;
And, because right is right, to follow right
Were wisdom in the scorn of consequence."
"Dear mother Ida, harken ere I die.
Again she said: 'I woo thee not with gifts.
Sequel of guerdon could not alter me
To fairer. Judge thou me by what I am,
So shalt thou find me fairest.'"

"Se colere et novisse, sui moderamen habere,
Hoc valet; hoc summas ad opes nitentibus itur.
Nec tu propter opes, sed legem vive secundum:
Mitte potentatem: veniet, ne arcesce, potestas.
Legi propositae solidos adjungere mores
Et quia fas est fas quod fas sit cumque tueri,
Hoc sapientis erat sprete formidine damni."
Ida meas, mater, moriturse percipe voces.
Orabit super, 'Haud equidem tibi blandiar ullis
Muneribus, neque enim fieri per præmia possim
Candidior. Quae sin, me expende et perspicue judex:
Sic lustrata tibi pulcherrima censear.'"

Half-Hours in the Green Lanes: a Book for a Country Stroll. By J. E. Taylor. (Hardwicke.)

IN the first quarter of the last century there were three celebrated men—men of great parts, as the phrase then went—who were out on a country stroll. In the course of their progress they passed a field with a growing crop in it, and each became at issue with the other two as to the proper name of the crop, which was, indeed, ripe for the sickle. A peasant who stood within hearing of the dispute told the men of great parts that they were all wrong, and that the crop was one of—whatever it happened to be.

The three highly-gifted men were surprised that a clown should know more than they, but they listened willingly to his instructions how they might distinguish one crop from another, and how, as he put it, they might never make such fools of themselves again! Now, that clown was as wise as any of those men of great parts. He was neither poet, nor satirist, nor fabulist, but he was an agricultural labourer, who knew his own business as well as Pope, Swift, and Gay (the names, however, are sometimes varied) knew theirs. He had all the knowledge he needed, and he was ready to impart it to ignorant men of great ability.

That clown was the amiable predecessor of all those writers who have put manuals together for the use of town-bred folk in country-places. We doubt, however, whether

the former are much more at home in woods, pastures, and green lanes than their ancestors were in the reign of Queen Anne. Take a dozen young men from a ball-room into a wood, and not more than one in a dozen will be able to tell correctly the names of the overshadowing trees. As for young ladies, there is abundant proof that the misses of Anne's reign were far better educated than the misses of Queen Victoria's time—so many of whom, with their half or quarter education, are little better off than others with none at all.

It is something to rejoice at that our sons and daughters will soon have no excuse for being so "jolly ignorant" as some of them seem to be proud of being, especially in a branch of education which is to be had outside the schools. The time is at hand when a likely lad will be familiar, as now, with the names of all the Consuls, but he also will know that a *Triton cristatus* is not of the family of Neptune and Amphitrite. The good time is coming when a young lady may hear of a *Cynips Kollar* without supposing that it is any thing nasty.

Mr. Taylor's handbook gives pleasant aids to these and many other ends. Land, water, earth, sky, with the things animate or inanimate that are upon, in, and about them, are made easy of access to the "meanest intelligence," and people will no longer have excuse for strolling from Dan to Beersheba, and say when they come home that "all is barren." They will be able to say that human life is not less varied in its humours than animal life. In our own natures there is as much difference as there is between the sticklebacks who sicken and die with overwatching their ailing young people, and the female snake, that, after hatching, appears as if she had done all she could for her future progeny, and, therefore, she does not trouble herself any further about them.

In one sense it may be said that this book is most depressing to human nature, especially to that nature which is apt to go abroad with its nose in the air, as if in scorn of all the rest of creation. The male Cyclops—a mere flea, Sir Supercilious would call it—is quite as wonderful a creature as a man; and the lady Cyclops beats all human maternity to sticks. Think of this, British matrons and Paterfamilias: if my lady Cyclops be only left undisturbed at home she will, "in the course of one year, become the progenitor of nearly four millions and a quarter of young!" After this, go and be proud of your following the behest of "increase and multiply," the only Divine commandment which is unreluctantly obeyed.

We must give one example of how agreeably Mr. Taylor makes amusement and instruction go hand in hand:—

"Let us return to our shady green lanes. In the northern and midland counties particularly these are the places to find that stately flower—the most imperial of our indigenous kind—the Foxglove (*Purpurea digitalis*). Who does not know its purple flowers? or what boy has not closed one end, and, after filling the glove with his breath, suddenly clapt it on his hand, in order to hear the sharp sound it made when bursting? Its common name is a good illustration of how such terms have been corrupted. Originally it was 'folks' glove—that is, *fairies' glove*. The fairies have given their names to more than one of our common plants, just as, in old Catholic times, the Virgin did. The latter may be recognized in 'mary-buds,' 'lady's smock,' 'lady's mantle,' 'lady's

bedstraw,' &c. A powerful medicine (*digitalis*) is made from the foxglove. The hedges in June and July are quite gay with such plants, as the White and Yellow Bedstraw ('*bede-straw*,' as it was formerly called), which grow up almost to the tops of the hawthorn, where the latter is low. The Yellow Bedstraw (*Galium verum*) has another name ('cheese rennet'), so given on account of its possessing the power of curdling milk. Its spikes of small golden yellow flowers render it easily identifiable, and the smell of new-mown hay which they give forth is anything but disagreeable. The White Bedstraw (*Galium mollugo*) has its spikes also crowded with blossoms. Another species of this genus, called Goose-grass, or Cleavers (*G. aparine*), is a capital climber, and well deserves its name, for if you cast a fragment of the plant on a person it will 'cleave' or adhere to the dress as if it were covered with gum. Its flowers are small, and grow at the base of the rosette-like whorls of leaves, which run up the square stem. Here and there, at the foot of the hedge-banks, are clusters of another species, the Cross-wort (*Galium cruciatum*), an erect plant, about a foot high, with whorls of palish green, downy leaves, and thick clusters of small yellow flowers at their bases. It gives out a faint and rather sickly perfume of new hay. Sometimes, partly climbing at the base of the hedges, is a very pretty plant, with small pinkish, snap-dragon shaped flowers, called Fumitory (*Fumaria officinalis*), which cannot fail to be recognized in the early summer, when the attention is not too much distracted by the superabundance of species. Some people derive its name from *fume de terre* (earth-smoke), from the supposed thin, vapour-like appearance of its delicate green leaves. It is difficult to see how such a name could be given, although the term 'earth-smoke' is said to be applied to it in the north of England. Formerly it was boiled, and used as a cosmetic. In June and July, after the first species of Stitchwort has departed, another and even more delicately beautiful one takes its place (*Stellaria graminea*), with smaller, star-like flowers, supported on stalks so slender that you can hardly see them. The beautiful Granulated Saxifrage (*Saxifraga granulata*) makes its appearance a little earlier; and in the eastern counties this exceedingly pretty plant grows so abundantly that many of the meadows are white with its blossoms. In the northern counties it is much less common, being deemed almost a rarity in some places by local botanists. The leaves are at the base of the flower-stalk, are roundish, with indented edges, and form a very pretty rosette. The Bladder Campion (*Silene inflata*) is another early summer plant, whose calyx is so puffed out beneath the cleft white petals, that it resembles a miniature bladder. It grows in tufts or patches by the sides of the roads and lanes. The striped pinkish bells of the Small Bindweed (*Convolvulus arvensis*) are now adorning the hedge-backings, their leaves creeping down the banks in graceful festoons. An elegant flower, and a pretty one, with a faint perfume worthy of its connexions, is this species!"

There is summer enough yet remaining to enable any one to go, with this book in his hand, into any of our green lanes,—thoroughly English those green lanes are!—and make the half-hours spent there something to be remembered till "summer doth come again."

The New Tactics of Infantry. By Major W. von Scherff. Translated by Col. Lumley Graham, late 18th (Royal Irish) Regiment. (H. S. King & Co.)

THE Prussian officers, though they have ample reason to be satisfied with their achievements in 1870-71, by no means believe that they have yet attained to tactical perfection. They look on the Franco-Prussian war as a test of the value of their previous theories and peace training, and are unwearied in their endeavours

to gather lessons from their experience. The result has been the appearance during the last two years of several thoughtful works on tactics, most of which have been translated into English and been eagerly read by British officers. The latest production of this sort is Major von Scherff's book on the new tactics of infantry, which is worthy of the most careful perusal.

It is to the credit of the author that, while eschewing rash theories and making no pretence to startling novelties, he has shown himself perfectly independent in his method of working out the problems which he has sought to solve. He implies that he approves of the Prussian system as a whole, though in details he considers it capable of modification and improvement; but he nowhere blindly accepts the conclusions of others, and always brings forward arguments in favour of his convictions. The book is divided into two parts, one being devoted to the handling of troops in war, and the other to the training of them in peace. The author points out that the offensive and the defensive at different periods of the world's history have each, in turn, had to give way to the other. In very early ages the defensive had a tactical advantage over the offensive. When cavalry came to be extensively employed by all nations, when, in fact, the strength of an army lay almost entirely in its horsemen, of necessity the defensive was discarded in the open field. The introduction of fire-arms appeared to give once more the superiority to the defensive; but as artillery became more mobile that superiority began to disappear. The introduction of rifles and breech-loaders threatened, according to some speculators, to restore that superiority; but the experience of the war of 1870-71 has, according to Major von Scherff, shown that these anticipations were not fulfilled, and he decidedly gives the preference to the offensive. We shall touch on this subject further on.

As to the proper order of battle, the author shows that in the late war the enemy's position, whether in the open field or on the borders of woods and villages, was invariably carried by swarms of skirmishers, followed only at greater or less distance by lines and columns in close order. We may, therefore, affirm that individual order has actually become the only battle formation for infantry. By "individual order" the author means, "a formation in which each soldier has a place assigned to him, but in a general way, and with the power of changing it at pleasure within certain fixed limits." He divides the attack into three stages: first, the period of preparation; second, the moment of accomplishment; third, the period of re-action and recovery. The opening of the fight he does not include in the stage of preparation, and he defines preparation as implying the reconnoitring the enemy and the ground, and the gaining time for deployment and making dispositions. With reference to the attack, he lays down the following sound axioms:—"Your attack must have its fixed objective; it must be conducted as directly as possible without a check; it must be executed with the whole of the force at your disposal." Only one of these axioms demands comment, namely, that which prescribes that an attack must be made with the whole force at your disposal.

This would seem to imply that main reserves are not required. This, however, is not the

author's meaning. He does not undervalue the importance of a reserve, but merely wishes to impress upon the tactician that he must not "bottle up his trumps." A reserve which is not employed, but only shown, can only produce a moral effect; and a general must possess an enormous superiority of force if he can afford to abstain from using at one period or the other of the battle the whole of his troops. At the decisive moment, every horse, gun, and man should be thrown into the fight, either to insure victory or to make it more decisive. Napoleon nursed his reserve too much at Borodino; consequently, the Russians were only defeated, not crushed by the blow he dealt them. As our author observes, "You can never be too strong in making an attack, for you can never be perfectly sure of what forces you may encounter, or at what moment the defender may make a counter attack." He points out that infantry, unlike cavalry, is not put *hors de combat* by a repulse, and that an attack made by a portion of your force only at once suggests the possibility of failure. The strongest argument, however, brought forward is, that in these days it is, owing to the power of rifle-fire, destruction to go back. "The sword cuts or flies to pieces, the army conquers, or there will only be its fragments to collect." According, therefore, to Major von Scherff, the reserve should simply be the last troops employed; and care must be taken that these troops are not too long withheld. With respect to formation, the author propounds the theory that it has little connexion with the total amount of loss, but that an extended order also extends the space in which casualties occur, and thus diminishes the moral effect of the enemy's fire. It is a question whether the command of the officer in charge of the skirmishers of a battalion should extend in the direction rather of length than depth, i.e. whether the skirmishers should be supplied by two companies, a part of each company constituting the support, or whether one company should supply all the skirmishers, and the other the supports. Our author gives cogent arguments in favour of the latter plan. We confess we cannot agree with him, for above all things it is, in our opinion, necessary to avoid a mixing up of the men of different companies; and the experience of both the Austrian and French campaigns shows that after a successful attack the Prussians had the greatest difficulty, owing to this intermingling, to restore order. He says that it is no longer possible for skirmishers when under fire to take ground to flank or diminish their intervals, and that, therefore, reinforcements must double themselves up with the skirmishers. He, therefore, urges that, at all events, the men of the different divisions of a company will be mixed up together and lose their order. Granted the premiss, denied the deduction, for it would be very easy to form the support out of the rear rank, the men of which when thrown into the fight would naturally take post alongside of their front-rank men. But we cannot spare space for a further discussion of this question, important as are the principles involved in it.

The Americans in their civil war attached an exaggerated value to the entrenchment of positions, and, in consequence, diminished the tactical mobility of their troops. We, alarmed at the augmented power of the breech-loader,

carried away by the latest fashion, and ever apt to adopt implicitly the theories of engineers, have shown a lamentable tendency to a slavish imitation of the Americans. The Prussians, justly recognizing the fact that fortifications can only be viewed as a means to an end, and not the end itself, have fallen into the opposite error, and seem to undervalue all field engineering on the field of battle. Hence their persistent objections to covering a position with obstacles. Our author thus decidedly expresses himself in speaking of them:—"The power of the modern breech-loader has freed the defensive-offensive from this incumbrance, and the theory of obstacles in front of a position may now be looked upon as exploded." This statement is only partially correct. It is quite true that if the whole front of a position is covered with obstacles—abattis, for instance—an offensive return direct to the front becomes impossible; but then our author himself says that these counter-blows should be, if possible, aimed at the assailant's flank. Besides, if a portion of the front be covered with obstacles, the defender can afford to place the mass of his forces elsewhere, for the choice of points of attack will be limited. But the Prussians will have nothing to do with the defensive, forgetting that sometimes they may be forced to assume it. Of course, a passive defensive is fatal, but the defensive-offensive is particularly suited to the steady bull-dog tenacity of the British soldier. The French, it is true, adopted it in the late war, but it was opposed to their idiosyncrasy, and moreover, they were by no means well handled. We cannot, therefore, be too careful to abstain from an assumption that the deductions of the Prussians from the events of the Franco-Prussian war are to be accepted as correct. The two military machines brought into rivalry were of very different quality, and it is probable that the Prussians, even with an inferior tactical system, would have beaten the French. The great test of the excellence both of an army and a system is to be found in a losing game; but the Prussians started with victory, and scarcely ever met with even a check afterwards.

The second and concluding portion of the book before us is devoted to "Preparation for War in Peace," and is, as might be anticipated, eminently instructive. It is encouraging to find our author making the following frank admission:—"The tactical errors of our infantry were numerous, very numerous, and more especially so where things were on a larger scale, which errors may entirely be laid to the charge of a system of instruction in peace which fails to meet the requirements of modern battle." Above all things, Major von Scherff is an advocate for reducing the *quantity* of things taught, in order to avoid a reduction in *quality*. This is a hint which might with advantage be taken by our military authorities, who seem to be bent on taxing the memory of the British soldier to the utmost, and making him a Jack-of-all-trades. The author draws a wide distinction between military *training* and military *education*. The former he defines as the development of the fighting capacity, both of the individual combatants and of joint combatants, while the object of the latter is "to raise both the individual and the body of men, at the same time, to the moral level of their task." While,

however, anxious to develop the intelligence and increase the self-reliance of the soldier, Major von Scherff protests against the dangerous theory of dispersion and individual fighting. He justly impresses upon the reader the necessity of preserving the authority of the officers in their different degrees, pointing out that, for want of steadiness and due control, "whole divisions melted away like snow under a March sun, useless, because not under the control of the one commander." The increased power of fire arms renders it, indeed, necessary to subdivide, or, at all events, to diminish the size of our tactical units; but control should remain intact, and it should be remembered there is a most important distinction between the intelligent co-operation and the independence of subordinate officers. The method of executing details may be left to the discretion of these, but the common object must be indicated by superiors, and these must never allow the general control to slip from their hands. We cannot better conclude our notice of this instructive and well-translated book than with the following extract:—"Again and again we consider it necessary to give our warning against the tendency to view the performances of large bodies as simply the sum of the performances of their smaller composite parts; on the contrary, we should be inclined to maintain that the former are, with regard to difficulty, as the square of the latter."

SOME ACCOUNT OF A PERSIAN POEM.

Analysis and Specimens of the Joseph and Zulaikha: an Historical-Romantic Poem. By the Persian Poet Jami. (London, Williams & Norgate; Manchester, Cornish.)

Of the many who have recently seen the Shah of Persia in all the glory of his diamonds, few are acquainted with anything more than the names of the most famous Persian writers; indeed, beyond specimens of Hafiz and Saifi, there is nothing translated, and those have not got into general circulation. Oriental poetry, like Oriental art, has its own peculiar genius, and the Western mind must be trained before it can enjoy or admire it. The poem of 'Joseph and Zulaikha,' one of the gems of Persian poetry, by Abderahman Ibn Ahmed,—or, as he is usually called, Nur-ed-din Jami, from the place of his birth,—is, perhaps, the work most likely to be attractive, though we doubt whether the most patient of readers could get through the poem as a whole, in spite of its many beauties. The present modest little *brochure*, which contains the analysis of the story, with connected specimens of the most interesting portions, is quite enough to satisfy an English reader. There is no name attached to the work, only the initials "S. R." at the end of the preliminary notice. The translation reads freely and fluently; and it has evidently been a labour of love—a memorial of the translator's own love and admiration for the poem. It is, apparently, printed for private, or at least very limited circulation. We could have wished that we had been told a little more about Jami himself. He was born A.D. 1414, or of the Hegira 817. He dedicated his whole life to literature, and appears to have been a very prolific writer: the titles of thirty-four of his works in prose and sixteen in poetry remain. He wrote on all subjects,—history, religion,

theology, morals,—and numerous expositions of the mystical doctrines of the branch of Mohammedanism to which he belonged. His strong mystic tendencies are very evident in his treatment of the present poem; for, though the story of the love of Joseph and Zulaikha is so ardent in its descriptions as to make the Song of Solomon seem "like snow in summer," still it is evident throughout that a deep mystic meaning underlies the whole. The love and sufferings of Zulaikha are intended to represent not alone an earthly passion for a lover, but the aspiration of a human soul after its Maker—the pangs of separation, and the ardent desire for re-union with the fountain of life and source of all good, from which it has been banished to the wilderness of this mortal life. The poem, however, is not an allegory, but a very beautiful and passionate romance. Zulaikha is redeemed from the ignominy that has been attached to her as the "wife of Potiphar," and Joseph comes out with all the brilliancy with which Eastern traditions have endowed him, and which lies quite outside our Bible history. His knowledge of magic (which he might have derived from his mother), his superhuman beauty, his love for Zulaikha (which has its record in the Koran), and his wonderful wisdom in interpreting dreams and foretelling the future, all combine to afford reason enough for Zulaikha's frantic and ungovernable passion. The poem of 'Joseph and Zulaikha' has never yet been brought before the English reader, although Prof. Rosenweig has translated it into German. We shall endeavour to give our readers some idea of a work that is one of the great glories of Persian poetry. Orientals always take their time about everything, and in the midst of the strongest emotions of joy or grief they make innumerable digressions, and stop to elaborate their metaphors and similes with a minuteness that greatly detracts from their freshness and suggestiveness. This habit renders Oriental poetry fatiguing to a European reader.

In the present work the commencement of the story is delayed by a series of long preludes: these may be supposed to represent the galleries and ante-chambers which those who are about to enter the presence of royalty have to traverse before they reach the inner sanctuary, where majesty abides. These preludes are full of beauty, and evince the pious, earnest spirit with which the poet began his labours, and are evidence that a deep sense is hidden under the highly-coloured descriptions of an earthly passion.

After invoking the blessing of the Deity on his work, and praying that all he does may be for the glory of the Eternal, and not with a view to himself, the poet alludes to the subject he has chosen,—

And nothing but a name has yet been left of its story.

In this the wine house of pleasant histories,
I find not an echo of this sweet melody.

The guests drank the wine and forthwith departed,—
Departed, and left only the empty wine jars.

This is the feeling that underlies our interest in viewing old portraits, old ruins, and in reading the records of long ago. Jami then proceeds to a long celebration of the Divine greatness, and finally sums up his counsel to men by saying,—

Wherefore it is better, that we, an inquisitive handful,
Should polish our mirror from the rust of curiosity,

Sink into forgetfulness of our own existence,
And seat ourselves henceforth on the knees of silence.

Various other poetical halls and galleries have to be traversed, all containing singularly subtle and beautiful thoughts, and all preparatory to this pre-eminent love story, which was considered by the poet of sufficient importance to be revealed in a vision. The exquisite beauty of some of the passages must not delay us, though we feel like children in a garden who trample over beds of lovely flowers to reach one that catches their eye. Here is what Jami says of Love (it is the idea from which he works out his poem):—

A heart void of the pains of Love is no heart,
A body without heart-woes is nothing but earth and water.

Turn thy face away from the world to the pangs of love,

For the world of love is a world of sweetness.

In the world thou mayest be skilled in a hundred arts,
Love is the only one that will free thee from thyself.
Turn not thy face from love, even if it be shallow;
It is thine apprenticeship for learning the true one.

I have been a nimble traveller on the road of love,
In youth or in age there is nothing like love,
The enchantment of love breathes upon me for ever.
"Jami," it says, "thou hast grown old in love,
Rouse up thy spirit and in love die!
Compose a tale on the pleasures of love,
That thou mayest leave to the world some memorial of thy existence."

Before we are allowed to reach the presence of Zulaikha, we are artfully prepared to understand the magical and overwhelming influence by which the "Moon of Canaan" (Joseph) "bore away reason from the brain of Zulaikha." The Orientals believe that Joseph possessed the greatest personal beauty that ever was bestowed on a son of man, and no epithet, no profusion of epithets, is able to set it forth. The story of Joseph when living with his father and brothers differs somewhat from the Hebrew narrative, and goes more into detail; but both records agree in the intense affection he excites in all who saw him except his brethren.

At last we reach the presence of the lovely Zulaikha, and all merely mortal men are bound to fall prostrate at her feet. In the Western land there lived a renowned king, whose name was Timus. He had a daughter, Zulaikha, whom he loved beyond all things in the world. As to her loveliness, the poet declares "it is not to be comprised within the limits of description." Nevertheless, he gives a charming picture of her as a young, fresh, happy girl, before passion was stirred or sorrow had come nigh her:—

Never yet had a burden weighed upon her heart,
Never yet had she loved or had a lover;
She slept through the night as sleeps the fresh narcissus,

And bloomed in the morning like the smiling rosebud:
She had not a care beyond her spirits,
So she was cheerful and gay at heart,
And her soul was free from every sorrow
As to what the coming days might bring to vex it,
Or what might be born from the womb of the nights.

One night, whilst in a deep slumber, she had a vision, like those visions of the night which impress Orientals with a sense of being a direct communication from the unseen world, and in which they believe implicitly:—

She saw a blessed figure from the realms of light,
Beauteous as a houri, borne off from the garden of the seventh Heaven.

When he laughed,—

His laugh was the lustre of the Pleiades;

At one glance happened that which needs must happen,
She became his captive, not with her one but with a hundred hearts;

Fancy planted in her soul the young shoot of Love.

In the morning her attendants find her still buried in slumber:—

They impress the kisses on her feet,
Her damsels approach to give the hand kiss,
Then she lifteth the veil from her dewy tulip cheeks,
And shaketh off the sleep from her love-languishing eyes.

She looketh round on every side, but seeth not a sign
Of the roseate image of her last night's dream.
For a time she withdrew like a rosebud into herself,
In the grief of not beholding that slender cypress form,
She would have rent the clothes off her body to pieces,
Had not shame withheld her hand.

She goes through the day pretty well:—

She kept the secret tight within her bosom,
As in a ruby mine the hard stone encases the ruby.

But at night,—

She turned her face to the wall of sorrow,
She stooped her back like a crooked lyre,
And tuned it in concord with her own heart's sadness.

She makes eloquent and passionate invocations to her lost dream:—

So all the night long she passed in moanings,
Uttering her complaints to the vision of her friend;
But when the night was gone, to avoid suspicion,
She washed the tears from her blood-suffused eyes.
On her lips, still moist from the cruel struggle of the night,
She impresses deeply the seal of silence.

It is not surprising to be told that—

Zulaikha dwindled in a year like the waning moon,
In a year she had changed from the full to the new,
Seated at night in the grey twilight,
With blood-shot eyes and bowed like its crescent.

Her invocations to Night and to Sleep are touching from their passionate simplicity.

At length she sees again the same vision, which this time speaks to her, and says,—

My heart in sympathy is fettered in thy snare,
And I too am marked by the self-same wound.
But Zulaikha only becomes more frantic on finding it only a dream,—

She tore her clothes as one teareth a rosebud,
She poured out on the ground her heart's blood like the tulip;

Now in her passion she lacerates her face,
Now in her yearnings rendeth her locks hair by hair.

Her poor father is driven to his wits' end by the condition of his daughter. All the wise men and physicians are called together, but they can do nothing. They try the effect of spells and charms to restore her to composure, but with no effect. Sometimes she breaks out into passionate lamentation, sometimes lying as in a trance, but always under the spell of her insane mind:—

Venus, toute entière à sa proie attachée.

And so she continues for another year. At the end of that time, she has a third vision of the same figure that had appeared in her two former ones. She adjures it,—

By the spotlessness of Him who hath created thee spotless,

Who hath selected thee from the beautiful beings of both worlds,
Shorten, I beseech thee, the term of my anxieties,
Give me to know thy name and thy city.

The vision speaks, and tells her that he is Prince of Egypt,—the Councillor of the King of Egypt, with high dignity and princedom. On hearing this, Zulaikha recovers her senses. She sends an affectionate message to her father, to tell him she is quite well again. She begins to talk delightfully about all the countries of the world; but her discourse always ends in rehearsing the story of the Egyptians: she faints away, however, when

she attempts to utter the name of Egypt's Prince.

The fame of her beauty brings ambassadors to demand her in marriage from all the kings of the world, except from Egypt; but Zulaikha will listen to none of them: she declares that

The breeze which bloweth from the land of Egypt,
Which bloweth into mine eyes the dust of Egypt,

is a hundred times more precious than the wind which is laden with musk from the deserts of Tartary. Her father, to pacify her, dismisses all the ambassadors, and sends a trusty messenger to Egypt, to offer his daughter in marriage to the Grand Vizier, who is both astonished and enchanted at such unexpected happiness, which he accepts with all the eagerness it deserves. He cannot, however, go to fetch his bride in person, as he cannot be spared from attendance on the king.

Zulaikha's father prepares a magnificent litter, on the model of a bridal chamber; and in this, accompanied by a splendid retinue, and carrying a noble dowry, Zulaikha sets forth, never doubting but that she is going to meet the object of her visions. Night and day they travel.

The beautiful litter, borne on wind-footed dromedaries,
Went swiftly as the rose-leaves before the springtide winds.

When they come near Memphis, the Grand Vizier goes forth to meet his bride. The nurse, to gratify the impatience of Zulaikha, makes a small slit in the curtain of the tent. The disappointment and despair of Zulaikha may be imagined when she beholds Potiphar instead of the Prince of her vision! Her despair is mitigated "by the bird of mercy," "a secret angel" who comforts her, and promises that "out of her perplexity shall come deliverance." The Grand Vizier conveys her to Memphis, where she is lodged magnificently, and apparently left in perfect freedom; but she continues in her misery. All this time Joseph is living with his father and his brethren. He, too, has visions, but they are of his own future greatness; and his heart is untroubled. The story of Joseph is narrated according to the Koran, and with more detail than in our own version. Malik, the leader of the Midian caravan, is anxiously expected in Egypt; the news of the beautiful slave of the Hebrew race whom he brings with him has already preceded him, the King himself desiring to have the first sight of him. When Joseph is brought out from the palace, a crowd has gathered round the gate to behold him. Zulaikha, passing at the moment in her litter, catches a glimpse of him, recognizes him, and, on her return home, persuades Potiphar to go to the king, who is intending to purchase him, and to request, as a reward for his services, that he may buy Joseph and adopt him for his son. The king consents, and Joseph becomes an inmate of Potiphar's household. We should say that Zulaikha had given her husband all her own jewels and treasures to enable him to pay the immense price demanded. For a time Zulaikha is happy and quiet; Joseph conducts himself blamelessly and prudently, and no sign is given that he entertains any feelings for Zulaikha beyond profound respect. The only indication given is the gentle coldness with which he repels the affection of an Egyptian princess, who, having heard his fame from afar, comes to see him, and falls distractedly in love; but Joseph talks so wisely to her, that she goes back home

"freed from the ferment of passion," and, building a little house of piety on the banks of the Nile, gives her life up to works of charity.

Zulaikha's passion for Joseph becomes uncontrollable. It seems that Potiphar had enjoined her to treat him with every consideration as a son of the house, not as a slave; the result is, that the more favour Zulaikha shows him, the more reserved he grows:—

Zulaikha fixes her eyes on that favoured countenance,
But Joseph declineth his, to the instep of her foot.
Zulaikha regardeth him with glowing looks,
Joseph sealeth his eyes, and will not see them.

There is much beautiful poetry lavished on this portion of the story. Zulaikha is not allowed to incur the reader's contempt or dislike. Jami shows himself a thoroughly chivalrous gentleman in his treatment of this hazardous passage. Zulaikha is always a woman to be profoundly pitied; and her struggles and self-reproaches keep her from losing our interest. Even when, in a frenzy of rage and shame, she accuses him falsely, her crime is not palliated, but the criminal is treated with compassion. The whole interest of the poem centres in Zulaikha. The innocence of Joseph is attested by a miracle; all the people refuse to believe his guilt, and he reigns in prison as a king rather than a captive. But the reader is carried back to Zulaikha, her remorse and despair. When, after a lapse of time, Joseph is called from prison by Pharaoh, he refuses to come out until his innocence is declared. Zulaikha confesses her guilt; Potiphar dies shortly after; Zulaikha retires to her misery, living in obscurity. Falling into premature old age and blindness, she builds a small house of reeds, whence she can hear the sound of his horse's feet, as Joseph rides to and fro from the city on the king's business:—

When the neighing was heard of Joseph's charger,
Zulaikha would come forth in the guise of a beggar,
And would take her place in the narrowest path,—
Hold up her hand like a petitioner for justice.

But amid all the noise and pomp, and the commands "to clear the way," nobody hears or notices her. At last, in her misery, she turns her thoughts to the God of Joseph; forsakes her idol, and confesses the true God. The eloquence with which she celebrates the praise of Allah attracts the ear of Joseph, who is strangely moved by her voice. He orders the Chamberlain to bring her to the Palace, and grants her a private audience: she narrates her whole story, and desires that he will pray for her restoration to her former state; and at his prayer she recovers all her pristine beauty. She then beseeches him to marry her; before he can answer, the Angel Gabriel brings word that the marriage has been decreed in Heaven. The marriage is accordingly proclaimed and celebrated in the presence of the court with great pomp and rejoicing. Joseph is now as much in love with Zulaikha as even her heart can desire, and the Victory of Love is perfect.

The lover whose desire is fixed on a true love
Will at last obtain the title of Beloved;
Whoever trod the path of sincere love
That did not in the end become the beloved from
the Lover!

Set at rest in her earthly affection, Zulaikha is much drawn towards divine things. Joseph, perceiving her devotion to her new faith, builds her a beautiful prayer house, and when

it is completed he conducts her to it. Tenderly taking her by the hand, he seats her on a throne, and says,—

Oh! thou who by every kind of kindness

Hast made me ashamed to the day of resurrection, &c.
The whole address is beautiful, but too long for quotation. Joseph and Zulaikha live in wonderful happiness for forty years, and have many children, and every desire of their heart is granted, when—

Riseth suddenly the breeze of vicissitude,
And the simoom of separation doeth its work.

Joseph has a dream, which foretells his death. He tells Zulaikha the secret, who retires to her closet, narrow and dark, and unknotteth from each other her night-black tresses, and lies in an agony of grief, which kept her from knowing night from day. Joseph prepares for his end, as one summoned before a great king: he puts all things in order, and rejoices with a solemn awe at the summons which is to take him to the kingdom of Eternity. Gabriel appears to him as he is in the act of mounting his horse, and warns him that his end is close at hand; upon which Joseph receives this as a joyful message: he "summoned to his presence one of the heirs of his power, seated him in his own place as ruler of the country, and bequeathed to him in his will his own great deeds." He sends for Zulaikha to give her his last adieu, but she is in no state to be brought, at which he is much distressed.

He said, I fear the scar of this misery

Will remain on her heart to the day of resurrection.

He could not go to seek her, for the moment of his departure had come:—

There lay an apple in the palm of Gabriel,
He placed the apple in the hand of Joseph,
And he scented its spirit and yielded up his soul.
In its perfume he recognized the garden of Eternity,
And attracted by its perfume hastened to the garden.

Zulaikha lies insensible for three days, and then she has herself carried to his grave, and expires upon it. Her attendants bury her by the side of Joseph. The conclusion is exquisitely pathetic. Indeed, no one can read the poem without being touched with sympathy for the love and sufferings of Zulaikha; they are as fresh and human as though they were the story of yesterday. The mystic meaning which the poet has infused into his work does not in the least detract from the human interest of the story, though it gives it a force and dignity beyond what can be carried by any human passion.

English readers are much indebted to "S. R.," who has translated these specimens of the great Persian poet, and who has given so full an analysis of the whole work.

THEOLOGICAL BOOKS.

Six Judgments of the Judicial Committee of the Privy Council in Ecclesiastical Cases, 1850-1872, with an Historical Introduction, Notes, and Index. Edited by W. G. Brooke, M.A. (H. S. King & Co.)

THE six judgments contained in this volume are those on *Gorham v. Bishop of Exeter*, *Liddell v. Westerton* and *Liddell v. Beal*, *Williams v. Bishop of Salisbury* and *Wilson v. Fendall*, *Martin v. Mackonochie*, *Herbert v. Purchas*, and *Sheppard v. Bennett*. It will be noticed that the cases of *Heath* and *Voysey* are not given. We do not consider the judgments relating to postures, vestments, crosses, lights, and such external things, to be important. It would probably have been better had they not been brought before the Privy Council; but such as concern doctrines, like the

Gorham and 'Essays and Reviews' cases, with that of Mr. Bennett, have a significance affecting the constitution proper of the Established Church. The decisions have been usually favourable to the principle of comprehension, which lies at the basis of a National Church. Parties within have not had their peculiarities so favoured or exalted as to make them distinctive of the great body to which they belong. The character of the Judicial Committee of the Privy Council is, perhaps, the best guarantee for impartiality, though all tribunals are more or less biased by circumstances. The lay element is usually calm and deliberative, the theological vehement and prejudiced. It is better to have a clergyman tried by legal functionaries than by his brethren in orders or by Convocation, for he will have more justice. And it is easy to see the advantage which a National Church has over any of the sects in possessing such a tribunal. Clamour, prejudice, ignorance, suspicion, have ruined many honest dissenting ministers, turning them out of house and home into a cold world, with an unmerited stain upon their name which they cannot get rid of; whereas, if they had had a court of appeal consisting of educated lawyers to protect them, their rights would have been vindicated.

We regret that Mr. Brooke has not given the judgments against Heath and Voysey, where the aim to preserve comprehension was apparently departed from; for it is difficult to see any valid reason for exculpating the Romanizing Bennett, who seems to hold what is usually called transubstantiation, and, on the other hand, for condemning the latitudinarian Voysey. Is there more sympathy for the mystical and superstitious than for the rationalistic and negative element in religion? Yet the formularies of the Church should not be set at naught with impunity, else clerics need not subscribe them. It was an auspicious day for the Church when Mr. Gorham gained his suit; it was an equally auspicious one when two of the Essayists were acquitted. Such legislation is of incalculable benefit to the Church; but it is not wise to resort to the ultimate tribunal too often. Bishops might settle most clerical affairs in their dioceses, and should be reluctant to invoke the civil power on behalf of their wishes. The volume is a valuable record of cases forming precedents for the future, and is well edited by Mr. Brooke.

The Works of Aurelius Augustine, Bishop of Hippo. A New Translation. Vol. V. Writings in Connection with the Manichean Heresy. Vol. VI. The Letters of St. Augustine (Vol. I.) (Edinburgh, Clark.)

The treatises of Augustine in the fifth volume of the translation published by Messrs. Clark are, "On the Morals of the Catholic Church," "On the Morals of the Manicheans," "Against the Epistle of the Manicheans called Fundamental," and "Reply to Faustus the Manichean." Little interest is now felt in the heresy of Mani. It is a phase of religious speculation or philosophy which has passed away. The outcome of Gnosticism and its ultimate development, it set itself up as a more perfect system against Christianity. Its basis was pure dualism. Against it many early writers stood forth, prominent among whom was Augustine, whose statements of its doctrines must be accepted with caution, because the polemic, Catholic Fathers were by no means accurate in their representations of the opinions which their adversaries held. We do not think that Augustine was well qualified to refute such a system. The character of his mind and of his theology unfitted him for seizing its peculiar features and exposing them in a masterly way. But the writings of such a man as the Bishop of Hippo, whatever be their nature, are worthy of perusal. His genius was acute; his power of systematizing and compacting theological doctrines pre-eminent. Augustinism is a logical development of dogmas, which has had a firm hold for centuries on the Western mind, and is hardly yet dead. The editor's Preface contains some account of Mani, his life and opinions; but it is

both meagre and poor. Ignorant of the best modern sources of information,—of Flügel's, Baur's, and Reichlin-Meldeg's works,—he relies on Beausobre, Lardner, and Milman; on the first especially. Flügel's book, however, is now indispensable to all students of Mani and his doctrines. It is a mistake to suppose that the heresiarch was ever a Christian priest or a convert to the Christian religion. In this, Abulfaragius was wrong, and the present editor after him. The first volume of Augustine's letters reaches to the ninety-third in the Benedictine edition. A few are judiciously omitted. Here we find that Father's opinions on many topics; as also those of several correspondents, such as Jerome. In them the bishop is seen in his best moods. His spirit is good; his language consistent with a genuine profession of the Gospel. Thus, in writing to Casulanus, he introduces most effectively Ambrose's reply to a question about fasting: "When I am here, I do not fast on Saturday; but when I am at Rome I do; whatever church you may come to, conform to its custom, if you would avoid either receiving or giving offence." "I have myself," he says, "followed the same rule." The letters have a practical tendency, and are tolerably free from that typical theology, so common in Augustine's controversial writings, which discovers all the New Testament in the Old. When we find him, in replying to Faustus, making Uriah represent the Devil; his wife Bathsheba, the Church; and David, Christ; so that the Desire of all nations, "after commencing an acquaintance, puts to death the devil, whom he first entirely removes from her (the church), and joins her to himself in perpetual union,"—the absurdities of patristic interpretation stand out in full proportion. The volumes are well translated by different hands; and good indices are added to the anti-Manichean one. The notes are few and pertinent.

Eusebius's Ecclesiastical History, according to the Text of Burton. With an Introduction by W. Bright, D.D. (Oxford, Clarendon Press.)

This is a reprint of Dr. Burton's smaller edition of Eusebius's 'Ecclesiastical History,' specially intended for the use of theological students. The table of contents, the headings of chapters and pages, and the index, now revised and enlarged, appear in English. Marginal references have been added, and a few changes in punctuation made; but Burton's text is retained. Since Burton's larger edition appeared, the text has been improved from MSS. by later editors. Schweigler published it anew in 1852; Laemmle in 1859-1862. Heinichen also issued a second improved edition in 1868, which he followed up with a volume of commentaries on the text. Thus, a good deal has been done within the last twenty-five years towards a more accurate reproduction and explanation of the history. In addition to the older monographs on Eusebius as an historian by Möller, Danz, Kestner, and Reuterdahl, we have the later ones of Kimmel (on Rufinus as Eusebius's interpreter), Closs, and Baur, with Dähne's valuable dissertation in Ersch and Gruber's Encyclopedia. With such helps, Burton's edition should now be corrected and improved. Something better might be accomplished than a simple reprint of his text; and it is to be regretted that Prof. Bright has not undertaken it. With the help of Heinichen's last edition in particular, which we regard as the best, he could easily produce a purer text than the one he has reprinted. By way of introduction, the Oxford Professor has prefixed some account of Eusebius's life and works, founded upon Valesius, Tillemont, and Bishop Cotton. This will be useful to students. It is a judicious statement of the principal facts in the life of the historian, as well as of his chief works, though not without an orthodox bias against him, because he was a semi-Arian, more tolerant to the errors as well as the persons of heretics than Athanasius and his sympathizers. But though a respectable performance, it adds nothing to what was already known, attempts to settle no difficult point, omits to notice particulars that should not have been

passed over, and refers to some inferior authorities, ignoring important writers with whom the Professor seems unacquainted. As a scholarly essay, the introduction is of inferior value, being the result of no extensive erudition in the ecclesiastical history of the third and fourth centuries, and of small critical examination of the chronology of Eusebius's works. But much cannot be expected from one who refers to Bishop Wordsworth's Hippolytus rather than Bunsen's, and appeals to Mr. Burton's book on the last twelve verses of St. Mark, with Liddon's Bampton Lectures, as authorities. Prof. Bright does not attempt to ascertain the time when the 'Ecclesiastical History' was written—a point which scholars have attempted to discover, but with little agreement of opinion. That it was after the Nicene Council is generally conceded. The first nine books were written before the tenth, after A.D. 326 and before 328. The last book appears to have been added after Constantine's death, which consists with its encomium on Crispus, of whom Eusebius would scarcely have spoken in this manner while the Emperor himself lived. In common with others, Dr. Bright asserts that the tenth book is dedicated to Paulinus, Bishop of Tyre, who died in 328; but the passage in x. 1, 2, does not say so, except by a false interpretation of the verb *ἐπιγράφω*. The context agrees best with the idea that Paulinus was already dead; and to him the book is ascribed, since it was owing to his prayers. Among the readings of Burton's text which are erroneous, we may notice *διδάχη* in v. 6, for *διαδοχή*. And the words respecting Papias in iii. 35, *ἀνὴρ τὰ πάντα ὅτι μάλιστα λογιώτατος καὶ τῆς γραφῆς εἰδήμων*, which are wanting in some authorities, should at least be inclosed in brackets. Heinichen's note respecting them, long as it is, is not satisfactory. In iii. 24, where Matthew and John's Gospels are spoken of, the reading *διατριβῶν* should be *μαθητῶν*; for the former, though supported by MSS., seems to have been a marginal gloss on the latter, which it displaced. While speaking of Eusebius's 'Church History,' we may observe that a good English translation of it is a desideratum. That of Cruse, reprinted by Bagster, is careless and incorrect. Little reliance can be put upon it, especially where the original, as is often the case, presents awkward constructions and difficulties. The father of Ecclesiastical History deserves a good English version, as he is a rich depository of materials from whom critics, theologians, and controversialists borrow freely, whatever judgment they may entertain of his critical perception. Though he is a loose writer, who made numerous mistakes, and did not scruple at times to slur over or falsify what he saw to be intractable, our gratitude to one who has left so precious a document should not be withheld.

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DREAMING AND WAKING.

In the dim vale and at my post, I dreamed,
Of rest afar where stand the silent hills:
Weary with toil, perfect the vision seemed—
A cure for all my restless aching ills.

Then, 'mid the hills, I woke to glories new;
To me the rest had come, with peace and light;
Backward I gazed, and traced in that calm view
The upward climb that work and rest unite.

So may all dream when failing strength has made
Their duty's call a joyless, irksome strain,
And waking, find above the valley's shade
A sunny height, where rest and silence reign.

A. C.

M. ABOUT'S FIRST LETTER.

NOTES FROM PARIS.

It was not to-day: it was last Saturday that I was to have made my first appearance before your readers; but we have, and no doubt you have too, the proverb, "No one can be constrained to an impossibility." My unpunctuality must be more or less excused on the ground of one of those accidents of literary life which every French journalist should be bound to foresee. You would be rendering us a real service if you would tell us how you manage to prevent your discussions from growing into disputes. Surely there cannot be one law of conduct for those who live on your side of the Channel and another for those who live on ours. How then to explain that two men; colleagues, old allies; both from the École Normale—that great nurse of faithful friendship—both gainers in their day of the chief prize in philosophy (poor philosophy!), should have been fatally drawn on up to the point of mixing a few drops of blood with their ink! At Rome, when the traveller alludes, with a smile to some ridiculous custom, the natives answer, with proud severity, "Usi Romano, Signore!" At Madrid, when the stranger expresses his wonder at some political monstrosity, the answer, still more proudly given, if that be possible, is "Cosas de España." We French, who excel in noting the faults of our neighbours, will end, I'm almost sure, by laughing at our own absurdities. All in good time!

I am really flattered to enter into regular and direct communication with the literary public of Great Britain under the auspices of the Editor of the *Athenæum*; and it is no small honour to succeed in such a journal such a man as Philarète Chasles. But I must begin by the most humiliating of confessions. However improbable the thing may seem to those who look upon French literature as a family circle, I have to avow that never, in the forty-five years of my life, did I ever set eyes, even at a distance, on the face of that extraordinary man of letters. How came it that I did not know him? Well, I should find it hard to say. The fact is that I never saw Philarète Chasles just as I never saw Lamartine, Balzac, and Musset, whose works I know by heart. All the same I spent my childhood with the son of a brilliant professor, Émile Chasles, who occupies a distinguished place among the men of letters of our University society. Not only used we together to attend the lectures at the old Charlemagne College, but we used to eat our bread at the same boarding-house, along with the two sons of Victor Hugo, with Louis Ulbach, Eugène Manuel, Antoine Grenier, and some others who have made a name in the newspaper world.

When I recall the time of our studies, which ended about 1848, I am greatly struck with the exclusive interest with which we viewed literary matters, and with the sublime indifference with which, at twenty, we regarded the affairs of State. We were taught this carelessness by the fashionable authors of that day, who cared as little for politics as for arithmetic, and who looked down upon a minister from as lofty an elevation as that from which they eyed a creditor. The worship of mere form so absorbed the studious youth of our day, that the Revolution of February surprised us in the middle of our discussions on the respective

merits of the classic and the romantic schools. We have moved on since the time of which I speak, and it is now but too easy to remark that most French writers are deserting letters to take to politics. I know all that can be said against this migration of the minds, but I doubt whether the best reasoning in the world could stop it just at present. A well-balanced mind can always, to some extent, rise above events that upturn the world about it; but even abstraction has its limits, and there are circumstances of time and place in which the most ethereal of poets, the loftiest of philosophers, the airiest of literary triflers, feel themselves violently dashed against the earth, and in which solitude must reign, whether we will or no, upon the serene heights—*sapientiam templa serena*.

Well-meaning friends keep saying to us every day, "Why desert the field of criticism? Why deliver over the theatre to the jobbers? Why, above all, renounce the easy and sure success of the well-turned news-letter, of the sentimental novel, and of light literature? Do you forget that half the nation consists of women, of beings at once sensitive, witty, and having, for the most part, time upon their hands, who would take a never-ending pleasure in reading what you might write?" No, we forget none of this, but it is harder for us to forget the dangers that menace French society. Without flattering ourselves over-much as to the real worth of our ideas, we feel an irresistible necessity upon us to argue, day by day, well or ill, the great problem of our tomorrow; and even supposing us incapable of resolving it, we have not the freedom of spirit that is needed to drag through 360 pages of octavo the laborious betrothals of the young Adolphe with the interesting Victorine. It is not only light literature, it is also criticism, history, and philosophy that are turning into politics; witness the last book of Renan, 'L'Anti-Christ,' where the present peeps out from between all the lines.

One of the merits of Philarète Chasles, in the eyes of literary posterity, will be his having been up to his last day faithful to literature. He loved it with a passion that left no room within his heart. Never was a man of letters more absolutely a man of letters. Had it been but for this he ought to have been elected in his early years to the Academy, and his bold spirit would, with a little help, have revived that venerable body. I should add, that the announcement of his terribly sudden death called forth, along with a thousand other thoughts, one thought at least which was in the mind of all. There rose a perfect chorus: "He wasn't a member of the Academy." Why wasn't he a member of the Academy? What would the Academy have lost by opening to him her gates? What would she not have gained?

For many years he had no longer cared to be a member of the Academy; he had publicly withdrawn his candidature: for him as for many others the famed assembly of Richelieu had lost its strength of attraction. I do not know whether he told in your columns with all its comic detail the story of the last election, when the successful candidate was an old historian, as honourable as he was obscure. The members, who liked him as a man, but who certainly could not delude themselves into believing in his other qualifications.

were so much abashed at having to elect him, and particularly at having to elect him from a "list" in which his was the only name, that they stopped at home, and there was no quorum. It was positively necessary to beat them up. They popped a messenger into a cab, and said to him, "Don't you come home without at least three Academicians." M. Pingard (that was the name of this worthy clerk) galloped over Paris for an hour to catch three academic voters, of whom one, M. Dufaure, fought like a Turk. That is how M. de Viel Castel made his triumphal entry into an assembly in which room could not be found for either Balzac, Alexandre Dumas, Théophile Gautier, or Philarrète Chasles.

We are told that this little affair made an impression upon the wisest members of the Academy; that they talked a good deal about it after it was over; and that M. Legouvé assured his colleagues that for some years they had been upon the wrong track. He showed them how men of letters were driven away from them by the vexation of seeing, time after time, elected over their heads obscure professors, known to a hundred persons for some wise, and worthless, monograph. He was not afraid to tell them that, soon, true writers would lose their interest in a corporation in which honour and talent seemed swamped in a majority made up of estimable littlenesses. I hear say, that the Academy, awakened, a little late, to the discredit in which it is falling, has sworn to rehabilitate itself at its next election. It will elect Taine, a powerful mind and a true writer, and it will elect him in spite of the boldness of his philosophy; but old habits have such strength that his election will be balanced by that of a peevish and pious old gentleman, who has been scratching paper for forty years: his name is Armand de Pontmartin. The third chair that is vacant lies between three professors, who, at one time and another, have written some few little things in the intervals between their lectures. Their names are M. Caro, M. Caboche, and another. I back M. Caboche, not only because he taught me rhetoric, but because, of these three unknown men, he is the least known.

Poor Jules Janin, whom the Academy elected when he was no longer able either to walk or to write, has just abdicated his principality of the *Débats*. It was quite time, and the readers of our best paper were awaiting his retirement with polite impatience. For some years he had followed the movement of the theatrical world without ever leaving his room. His successor is not named, and there are two competitors for the post, a popular political writer, M. Aron, and a polygraph, M. Louis Ratisbonne; they both already belong to the concern. I hear that Janin is for Ratisbonne, which is the last wicked joke of this venerable wit.

EDMOND ABOUT.

PHENICIAN INSCRIPTIONS.

Essex, Surrey.

I SHOULD have thought it to be sufficiently well known among Phœnician scholars that one inscription does exist where the writing is from left to right. Gesenius prints it in his 38th plate, and attributes it to the influence of the Greeks. Under the influence of the Greeks, Latins, English, French, Germans, and all the nations at the head of the world's progress, I, too, have printed Phœnician inscriptions from left to right. Your reviewer says that I have done so "in the reverse

direction to that in which they were written by the original speakers of the language." This, I must say, is extremely improbable, and quite against such evidence as we have. Cognate dialects, ancestral to Phœnician, in the South and in the East, wrote either way; so also were the Hamath Stones written; so also, filial to Phœnician, was the Greek once written.

If your reviewer seriously thinks that reading from the right causes no difficulty, all I can say is that I cannot agree with him; and that my correspondents, very unanimously, seem to wish to see "the nuisance put down."

I am sorry that so much more seems to have been expected of me than I have hitherto been able to perform. One of the reasons for my failure is that the British Museum is utterly without facilities for such a work. Dr. Birch's room is about 18 feet square. Scores of people are in and out of it all day long on all sorts of business. It is hardly credible that no other room should be available.

Why my new facts explaining the origin of Christianity should be called "fanciful" I know not. The facts have, some of them, never been noticed before, and none of them in the connexion in which I place them. It is no fancy, but a fact, that at Marseilles and Carthage the Phœnicians worshipped the same God as the Jews, viz., Eloim.

DUNBAR I. HEATH.

MUDIE'S LIBRARY.

3, King's Bench Walk, Temple, August 18, 1873.

WITH every wish to acknowledge the great convenience and advantages of Mudie's Library, a practice has been adopted lately, and unless protested against will no doubt be extended, of procuring the publishers of books to issue them for the use of the Library, divided into two parts or volumes, instead of in the form in which they are issued for sale to the general public. The particular case of which I have to complain has arisen in respect of Miss Thackeray's charming story of 'Old Kensington,' which Mudie's Library issues to its subscribers in two volumes, but which is issued (as far as I have been able to ascertain) by all the other libraries, and can only be purchased, in one volume. This I contend is unfair to the subscribers, as the rules under which they subscribe entitle them to a certain number of books regulated by the amount of their subscription, such books being in the form in which they are published, and not divided into volumes at the discretion of the librarian, for if a book may be divided into two parts to be issued as separate volumes, why not into three or four parts? It is self-evident that such an arrangement is contrary both to the spirit and to the letter of the contract. It is one thing for Mudie's Library to use its influence to get a book published in the form most convenient for circulation by the Library, and another to get it divided into parts for their special use; either let those who manage the Library state plainly in their Prospectus under what circumstances they claim to divide a book into parts, or let them at once, which would be far better, discontinue a practice which is unfair to their subscribers, and will, in the long run, be injurious to the Library. The difference in the price, size, and character of books equalizes itself. I, therefore, as an old subscriber to your journal, ask you to make public my protest against the practice, and to use your influence to stop such an irregularity for the future. I have appealed to the Library without success.

W. ATKIN.

MR. THOMAS CHISHOLM ANSTNEY.

THIS gentleman, who died at Bombay on the 13th inst., was one of the earlier contributors to the *Dublin Review* shortly after it was started, in 1836, under the triple guidance of Daniel O'Connell, Cardinal (then Dr.) Wiseman, and the late Mr. Henry Bagshawe. He wrote at frequent intervals also in the *Law Magazine*, and less frequently in one or two of the non-professional periodicals. For some time Mr. Anstney resided at Bath, where he held

the position of Professor of Law and Jurisprudence. As a conspicuous Roman Catholic layman, he busied himself at every opportunity in furthering the political interests of his co-religionists. To this end he published, in 1841, his argument, entitled 'British Catholics and the New Parliament.' Subsequently, he compiled with some care an elementary treatise, called by him 'A Guide to the Laws affecting the Roman Catholics.' Later on he produced 'A Letter on Petitions of Right,' addressed to the then Lord High Chancellor, Lord Cottenham. His principal work, however, was the elaborated digest of a course of six lectures, eventually issued from the press in book-form, under the name of 'A Guide to the Laws and Constitution of England.'

SEÑOR CASTELAR.

DURING his exile in France in 1868, Señor Castelar prepared for publication in the Antilles a work which he styled 'Contemporary Portraits.' This work, probably at the time printed in Paris, has lately been re-issued in Madrid. In the Introduction, Señor Castelar observes:—"I propose to myself before everything to be impartial, to separate myself completely from party and the influence of its teaching, to judge only of deeds, and to depict them with truth and accuracy, leaving them to teach their own lessons, and to credit the author alone with his own ideas and judgment." A Madrid critic observes:—"Castelar has put together exactly the reverse of this; he has not weighed in the same balance Napoleon the Third and Manin, Jules Favre and Bismarck, nor has he judged with the same impartiality Prim and Figueras; in his eyes Gambetta is the apostle of the age, Victor Hugo a brilliant statesman, Jules Favre the model for a standard of the 'public man,' Daniel Manin a hero worthy to rank with any that has existed, while in Napoleon he alone sees a despot and a tyrant, and in Olivier an apostate and a traitor." In one of the three volumes, 292 pages are dedicated to the biography of the last French Caesar. Of the portion dedicated to the biography of Byron, the same critic says:—"Distinguished for the elevation of its reasoning and solidity of judgment, it is worthy of the elegant scholar and brilliant orator who has studied so closely the times in which the English poet lived."

Señor Castelar has also another work on the point of being issued from the Madrid press of Rodriguez, 'Historia del Movimiento Republicano en Europa' ('History of the Republican Movement in Europe'). This work is to be embellished with an engraving of the author after the famous portrait by Señor Cebrian.

F. W. C.

NATIONAL EDUCATION.

WE have received from Dr. Rigg, in reference to our review of his work on this subject, a letter, in which he says:—"As to the American schools, I admit no error. My critic gives me his 'assurance' that I am wrong as to the particular point stated. But I must be allowed to regard as of decisive authority in this matter such American original records as the Reports of the United States Commissioners on Education, published since 1868, and of the different State Departments as to Education. I know, too, that the highest living English authority as to American social and educational statistics agrees with me, and bears testimony directly contrary to that of my reviewer. School rate-bills are not yet done away in all the States, though they are rapidly being done away." As to this part of Dr. Rigg's letter, we will only ask him to name the States in which rate-bills now exist.

Dr. Rigg goes on to explain that he did not intend to apply to the Rev. R. W. Dale, of Birmingham, imputations of "cultivated infidelity," "rationalism," and "unbelief," and that he greatly respects Mr. Dale, and that, as "interpretations have been put upon the passage which he never intended, he regrets that Mr. Dale's name occurs at all in such a context."

Literary Gossip.

ONE of the mysteries of Shakspeare's life is at length solved. Some time ago we mentioned that Mr. J. O. Halliwell had had the good fortune to discover a remarkable and unique series of documents respecting the two theatres with which the poet was connected. They included even lists of the original proprietors and sharers. Shakspeare's name does not occur in those lists. Mr. Halliwell has now furnished us with the texts of those passages in which the great dramatist is expressly mentioned, notices far more interesting than anything of the kind yet brought to light. The sons of James Burbage are speaking in an affidavit. They tell us that, after relinquishing their theatrical speculations in Shoreditch, they "built the Globe with summes of money taken up at interest, which lay heavy on us many yeeres, and to ourselves wee joyned those deserving men, Shakspeare, Hemings, Condall, Phillips and others, partners in the profittes of that they call the House." As to the Blackfriars they say, "our father purchased it at extreame rates, and made it into a playhouse with great charge and trouble, which after was leased out to one Evans that first sett up the boyes commonly called the Queenes Majesties Children of the Chappell; —In processe of time, the boyes growing up to bee men, it was considered that house would be as fitt for ourselves, and soe purchased the lease remaining from Evans with our money, and placed men players, which were Hemings, Condall, Shakspeare, and Richard Burbage." These important evidences contradict all recent theories and opinions respecting Shakspeare's business connexion with the theatres.

THE French Cruikshank, Gavarni, has found biographers in MM. E. and J. de Goncourt. The life and works of the great artist of Parisian Bohemia, who visited London to complete his types of humorous humanity, are recorded in a volume of over four hundred pages. We aver that English artists of the same stamp will never be so voluminously commended to posterity by their countrymen.

AMONG the papers found in the Bastille, now edited by M. Ravaisson, *Conservateur-Adjoint* of the Arsenal Library, will shortly appear in the sixth volume a startling document, showing that Racine was summoned before King Louis the Fourteenth as accused of having robbed and poisoned La Duparc, a celebrated actress, for whom he composed the part of Andromaque, and who was his mistress till the time of her death, in 1688. The accusation, coming as it did from the infamous woman Voisin, tried, condemned, and executed as *empoisonneuse*, could not be entertained for a moment; but it heavily weighed on the exquisitely sensitive mind of Racine, till he died, broken-hearted, in 1699. Racine has often been reproached with being so craven a courtier that he could not bear the slightest displeasure of his royal master; but such an accusation as that launched forth by La Voisin, and taken notice of by the king, in presence of Louvois, one of the bitterest enemies of the poet, certainly was of a nature to deeply wound even a strong-minded man.

A WORK that will excite interest among lovers of politics is promised by Messrs. Etrahan & Co. for next November. It is entitled 'Wilkes, Sheridan, Fox: Popular

Leaders under George III.,' and contains an account of the Opposition in the latter part of the last century. The author, Mr. W. F. Rae, has collected particulars relating to the Government prosecutions of Wilkes that have not hitherto been published.

MR. PATERSON, of Edinburgh, proposes to reprint the curious work, Slezer's 'Theatrum Scotiæ,' which was first published in 1693. The impression will be limited to 250 copies. The book, which will be illustrated by sixty-nine plates, produced by photo-lithography from original impressions, has gone through several editions, all of which have long been scarce, and when offered for sale have fetched large prices.

MESSRS. ROUTLEDGE are about to publish an American novel, called 'Arthur Bonnicastle,' by Dr. Holland, the editor of *Scribner's Magazine*. The same publishers have also in the press a new book of humour, by Bret Harte, entitled 'An Episode of Fiddletown,' and 'Marjorie Daw,' by J. B. Aldrich; and in October they will issue a novel by Mark Twain, who has been assisted in the work by Mr. Warner, of Hartford, U.S.

THE handsome folio manuscript of the early English poetical version of the 'Cursor Mundi,' belonging to the College of Arms, has just been examined for the Early English Text Society by its director. The MS. proves to be of the Göttingen-Trinity type; indeed, a slightly more southernized copy of the Trinity MS., whose omissions of lines it follows, while it turns the few northern forms like *mon*, &c., which the Trinity MS. keeps, into "man," &c. The College of Arms MS. is unfortunately imperfect, having lost the following leaves: a 1, c 1, e 1, 2, k 5, q 8, r 1, 2, 3, and all after z 8. It breaks off at the end of the Joy of Heaven, and has lost the chapters on the Newing of the World, the Mourning of Mary after the Passion of her Son, and her Conception, besides the additional treatises that usually follow. Like the other English MSS., the College of Arms one has not the passage referring to John of Lindberg, which the Göttingen MS. has, so that we may safely conclude that the said John was not the author of the poem, but only the orderer of, and payer for, the Göttingen copy.

AN Arabic Calendar of the year 961, with an ancient Latin translation, has just been edited by Prof. R. Dozy, of Leyden. Libri published the Latin text above thirty years ago, but Prof. Dozy has found in a MS. the Arabic original, though hidden by an over-written Hebrew transcription, and has thus been able to explain many difficulties in the Latin text. The first part of Prof. Dozy's Supplement to existing Arabic Dictionaries is in the press.

MR. PATERSON, of Edinburgh, hopes to publish in October, in four volumes, the edition of Gawain Douglas's Poetical Works, on which Mr. Small, the University librarian, has been engaged for the last four years.

THE Hunterian Club's handsome reprint of the last part of Alexander Craig's Poems will contain a Prefatory Notice from the pen of Mr. David Laing. Lord Ellesmere has generously lent the Club some unique copies of Craig's pieces to reprint.

FROM the magnificent folio MS. of the middle of the twelfth century, R. 17. 1, in the

Library of Trinity College, Cambridge, which contains the Gallican, Roman, and Canterbury Psalters, together with Jerome's Latin version from the Hebrew, M. Francisque-Michel is editing the Norman-French glosses, his proofs being read with the MS. by Mr. W. Aldis Wright. We are glad to be able to announce that the Anglo-Saxon glosses of this MS. are to be edited in parallel columns with those of the Salisbury Cathedral MS., for the Early English Text Society. These twelfth-century texts, coming at the time of the break-up of Anglo-Saxon, are specially important for the history of our language.

WE hear that a pleasant popularization of the chief results of the Early English Text Society's work at the history of our language has been written by a member of the Society, and will shortly appear. Though following the main lines laid down by Dr. Morris and others of the Society's editors, the author deals independently with his subject, tracing the history of the changes in our vocabulary and spelling, showing how the Midland dialect became, or contributed most to form, our standard English, and what influence Danish, &c., had on it.

WE hear also that a German scholar has ready for press an edition of our early English version of the 'Gospel of Nichodemus,' with an exhaustive preface on the legends it contains.

THE old-established bookselling and publishing business, existing for many years in Oporto under the name of Vinva Moré, has now passed into the hands of Senhor José Pomes Monteiro, who has directed the establishment for a long period. This gentleman is well known both as a bookseller of credit and as an indefatigable cultivator of both Portuguese and foreign letters, being sometimes called the Herculanio of Oporto. Senhor Monteiro has written and edited several works, and has lately written a review of Castilho's translation of 'Faust.'

MR. GARDNER, of Paisley, has in the press a new edition of Motherwell's 'Minstrelsy, Ancient and Modern,' a book which is held in regard by ballad collectors, and which has long been scarce.

MISS COOPER, the author of the 'Life of Arabella Stuart,' has nearly completed a life of Thomas Wentworth, Earl of Strafford, containing many of his letters that have not yet seen light. A great feature in the book is the "thorough" Earl's work in Ireland—his abolition of piracy in St. George's Channel, his formation of the coast guard, and his introduction of the linen manufacture into Ireland.

THE second volume of Mr. Loftie's 'Latin Year' is almost ready. It contains hymns for the Sundays from Easter to Trinity. The third volume will be ready in a few weeks, and the fourth before Christmas, concluding the series.

M. PAUL BARBE has lately published, at Toulouse, 'Ensay en Formo de Dialogo sul las Lengos en General e lours Principales Attribucions.' This pamphlet is only the introduction to a more extensive work on the 'Origines de la Langue d'O.' The author contends this language to have been originally that of the ancient Gauls, and much earlier than the Latin, which is but a derivative from it! We must cling to the belief that the

language of ancient Gaul was the Celtic, and that of the North Iberian Peninsula the Basque, down to the times when, long before Scipio and Cæsar, Roman civilization invaded South-Western Europe.

WHEN the literal believers in the Mosaic traditions were scared by the geological discoveries of Cuvier, M. de Frayssinous, Bishop of Hermopolis and Minister of Charles the Tenth, hastened to admit that the seven days of the creation were not mere days as we understand the word, but as many cyclical periods of centuries. In a book just published, "*La Genèse des Espèces*," par H. de Valroger, Prêtre de l'Oratoire, the author asserts that spontaneous generation, even if proved, has nothing contrary or antagonistic to revealed truth. According to him, the "transformist" theory, as originated by Messrs. Darwin and Wallace, has absolutely nothing contrary to the version of the Bible. M. de Valroger, nevertheless, tries hard, at the end of his book, to shatter both theories of "transformism" and spontaneous generation.

AN early and unknown edition of Ciceronis *Epistolæ Familiæ* has just been discovered, in Italy, by a Parisian bookseller. It is printed on vellum with the types of the unknown printer of the Horatius, and very likely circa 1470. After the word *FINIS* are the following lines:—

Nicia quis vestros Polycleteque cantet honores.
Si videat manibus premia parta novis;
Rarus erat numerus librorum: inventa litura est.
Quæ quæst æternum reddere laudis opus.

Litara for printing is rather a wide poetical licence.

IN the August number of the *Polybiblion* we find an interesting review, by M. J. Martinor, of the '*Mémoires de l'Université de Kazan (1870-72)*.' Among the papers published is the '*History of the Serbo-Croatian Literature*,' by M. Jagitch, extending from the eleventh to the fifteenth century. The author supposes the language used in St. Cyrillus's and St. Methodius's liturgy to have been the vernacular spoken in their native country by the Slavonians of Macedonia and Thessalonica. Prof. Boulitch publishes a paper on '*Mythical Tradition as Ground of Popular Poetry*.' M. Korsakov, under the title of '*Meras and the Principality of Rostov*,' shows that from the eleventh to the fifteenth century Rostov was the centre of formation of the great Russian section of the Russian empire, which latter was transferred to Moscow. The Finno-Tartar tribe of the Meras was the nucleus of this formation.

THE first volume of '*Inscriptions de la France du Cinquième Siècle au Dix-huitième*,' published by M. F. de Guilhermy, is exclusively devoted to inscriptions collected in the old churches, abbeys, convents, collegiate schools, hospitals, and churchyards of Paris and its neighbourhood. It is a valuable accession to the works of the "*Comité des Études Historiques*"; and the subsequent volumes will successively extend to the remaining parts of France.

M. FEUILLET DE CONCHES has concluded the publication of '*Louis XVI., Marie Antoinette et Madame Elisabeth, Lettres et Documents inédits*.' This volume, the sixth and last of the work, contains very little matter unpublished before, with the exception of some

documents proceeding from the imperial records of St. Petersburg.

WE gather from '*W. Goethe, ses Œuvres Expliquées par sa Vie*,' lately published by Prof. A. Mezières, that '*Hermann und Dorothea*' is drawn from a story of the sixteenth century, and the small town where the pastoral is going on is nothing else than Ilmenau, a favourite resort of the poet in 1795. '*Faust*' is partly borrowed from a legend, and Marguerite is Mdle. de Klettemberg, whom Goethe knew when, like his hero, he was studying alchemy.

SCIENCE

The Story of the Earth and Man. By J. W. Dawson, LL.D. (Hodder & Stoughton.)

THE pleasantly-written volume before us tells the story of the paleontology and physical geology of the earth in pre-human ages, and closes with a discussion of the theories of the appearance, late in geological time, of man upon the earth. The different Fauna and Flora, from the eozoic to the post-pliocene period, so far as geological research has yet succeeded in disclosing them, are pictured before us in order: their relations to the contemporaneous physical geography of the planet are reviewed, and their bearing upon the hypotheses of production of species are discussed. Dr. Dawson's sketch of paleontology will, we feel sure, be found interesting by all readers. But, good as it is, it exhibits the evil inherent in all popular treatises on this branch of physical science. It gives too much or too little; too little for the professed paleontological student, too much for the general reader, who, after the perusal of the book, may well be haunted by uncomfortable visions of weird and terrible monsters, now, happily, extinct. The best arranged and most instructive portions of the work are devoted to physical geology and geography. Dr. Dawson points out the different distributions of land and sea which co-existed with the various races of plants and animals that have successively occupied our earth's surface, and the necessary relations between those plants and animals and the climate. The causes of subsidence and elevation of the crust of the globe are discussed; and among the most powerfully efficient of these, acting even into neozoic times, if not later, we find the accumulation of sediment on the thin crust of the earth while this was still plastic. Here Dr. Dawson seems to fall into the most extraordinary exaggeration of the effect of a cause which, if, indeed, it ever was active in exceptional times and places, must have been wholly incapable of bringing about the stupendous results now attributed to it. Under the circumstances most favourable to Dr. Dawson's hypothesis, there never could have been the sudden throwing down of vast masses of sediment on areas previously unoccupied. The average specific gravity of the sedimentary material we may safely assume to be not greater than 2.5, and it must have been deposited in water, the place of which it took, without any rise in level of the surface of the latter. Again, while the crust was so readily pliable and plastic, its rate of cooling (and consequent thickening) was proportionately quick: this would, to a large extent, compensate for the increasing burden of material. It is, moreover, difficult to realize such conditions of the crust as would enable it at one locality to support the parent mass of rock from which currents carried sediment to a place (presumably not very remote) where the crust bent, and perhaps broke, under the increased load. The chapter on the glacial period immediately preceding the advent of man contains an unusually good account of the perplexing phenomena of that disastrous time—an account not unduly coloured by advocacy of any of the rival ice-theories, but showing that there is room for each and all of them. The concluding chapters, on the advent of man, will present the greatest attractions to the general reader. The opposing theories of man's origin are put in strong,

sometimes almost grotesque contrast. Dr. Dawson makes out a good case against the evolutionists, and supports a theory agreeing with the teachings of the Book of Genesis. He is, in fact, anxious to consider man "as a son of God," and "not a descendant of Miocene Apes, scoured into reason and humanity by the struggle for existence in the Glacial period."

On Nervous or Sick Headache. By P. W. Latham, M.D. (Deighton, Bell & Co.)

DR. LATHAM describes certain disorders of sensation, and especially a peculiar disturbance of vision which, in some persons, is the accompaniment of what is called sick headache. Several well-known scientific men—among others, Sir John Herschel and the present Astronomer Royal—have been the subjects of this disturbance of vision; and Dr. Latham supplements their descriptions by observations of his own, the disorder being one which, as might be expected, is frequently met with by a physician in a university town. Briefly stated, this disturbance commences with a shadowy appearance in the outer part of the field of vision, gradually advancing into the centre, and developing into a pattern in dark, straight-lined, angular forms, like the incomplete drawing of a fortification, with faint lines of colour between the dark lines, and a glimmering vibratory movement in the space within the lines, the affection lasting some minutes, and being succeeded shortly by violent headache. Such phenomena, of course, open wide questions of interest to a physician who is not content with mere empirical treatment; and, accordingly, Dr. Latham gives an interesting discussion on the conditions of the nervous and vascular systems which may probably be associated therewith. He brings forward reasons for believing that there is first contraction of the vessels of the brain, with a diminished blood-supply, caused by uncontrolled action of the sympathetic nervous system, the exhaustion of the sympathetic following on this excitement causing the dilatation of the vessels and subsequent headache; the first uncontrolled action of the sympathetic being dependent on previous impairment of the regulating power of the brain. The arguments used in support of this theory are ingenious, the question why there is in some cases disturbance of vision, sometimes followed by headache and sometimes not, and in others headache preceded by disordered sensation, but not by disturbed vision, being discussed as part of it. Whether the theory itself be accepted or not, the indications for treatment which the writer points out appear to be sound, and the treatment recommended is probably the best attainable.

Science Gossip.

THE Atlantic Cable has again been put into requisition to announce the discovery of another small planet, No. 133, by Prof. Watson, Director of the Observatory at Ann Arbor, Michigan, U.S. The date of discovery is not given, but was probably the 16th inst.

THE volatilization of metallic iron has hitherto been rather suspected than proved. The *Journal of the Iron and Steel Institute* reports that Dr. Elsner, of the Royal Porcelain Manufactory at Dresden, placed a piece of wrought iron in a closed crucible of unglazed porcelain, and exposed it for several hours to a temperature of fully 3,000° in a kiln. On examining the crucible when cold, it was found that the iron had been volatilized and condensed on the under surface of the crucible-lid in small needle-shaped crystals.

SIR FRANCIS RONALDS must not be allowed to pass from amongst us without a few words in recognition of his labours, which were always useful, and which were never obtruded upon public attention. There is no doubt that Mr. Ronalds was among the first who made experiments on applying electricity as a means of conveying intelligence. Through eight miles of insulated wire, in the summer of 1816, he transmitted electric shocks, and arranged, very ingeniously, a plan by which letters should appear, as desired, as each

electric disturbance was made. Mr. Ronalds was, for several years, connected with the Royal Observatory at Kew, and we are indebted to him for several of the self-registering instruments now in use. In 1870, "in acknowledgment of his early and remarkable labours in telegraphic investigations," the honour of knighthood was bestowed on Sir Francis Ronalds, and his services to science had been already rewarded by a pension, granted in 1852. At the ripe age of eighty-five, on the 8th inst., this true lover of science died, an example of a good man, working always purely for the sake of truth, and never with any desire for fame.

A RECENT number of the *Journal d'Agriculture Pratique* contains a Report, by M. Destreux, on the *Phylloxera*. M. Faucon has stated that the *Phylloxera* may be destroyed by prolonged submersion of the vines under water. He, therefore, suggests that the vineyards should be flooded in the autumn or in the winter: official experiments on this subject are to be carried out during the coming season.

In the same serial, M. Mouillefert, of Grignon, gives an account of the well-known disease called *Ergot*, which commonly attacks rye, but sometimes extends to other grasses. The paper describes the medicinal uses of the *Ergot*, and the development of the fungus (*Claviceps purpurea*) which gives rise to the disease.

THE last part of the *Transactions of the Zoological Society* is devoted to three important memoirs, by Prof. Owen. One of these is a description of the modification of the skeleton in the species of *Phascolumys*, or wombat, and forms a continuation of the author's series of writings 'On the Osteology of the Marsupialia'; the second memoir is devoted to a description of the pelvis and leg-bones of *Dinornis gravis*, one of the large extinct birds of New Zealand; and the third paper, somewhat akin to the last, describes a new genus of large wingless birds, from a post-tertiary deposit at Peak Downs, in Queensland—a bird which Owen describes under the name of *Dromornis Australis*.

A BONE CAVERN, presenting traces of human occupation, has been discovered in Silurian rocks on the coast south-west of the Bay of Kirkcudbright. The stalagmitic breccia and the cave-earth have yielded numerous bones of animals,—including those of the ox, red-deer, goat, horse, pig, and several rodents,—together with fragments of bronze and objects in bone, evidently of human workmanship. The exploration of this seemingly interesting cave is in the hands of Mr. A. J. Corrie and Mr. W. Bruce-Clarke.

M. NORDENSKIÖLD, writing from Mossel Bay (lat. 79° 54' N.), states that the vegetation of *Algae* attains a maximum in the darkness and cold of an arctic winter. A highly sensitive photographic plate kept for twelve hours at the bottom of the sea, where *Algae* flourished, was raised unchanged, the temperature being 2° Cent. In, the same letter he states, that Dr. Wykander and Lieut. Parent had studied the aurora with much care by the aid of the spectroscopic. The indications appeared to favour the idea that the phenomena were related to the fall of fine particles of iron and carbon, the presence of hydrogen, and probably of snow. The *Comptes Rendus* for the 21st of July, in which this letter is printed, gives a communication from Father Secchi, 'On the Spectra of Iron and other Metals.' He is led, from his researches, to doubt if the line seen in the corona of eclipses, which has been considered to indicate iron, does really do so. He concludes that, if it belongs to iron, it is developed under unknown conditions of temperature.

M. H. AMIOT, who is now in this country, from the School of Mines in Paris, studying our coal formations, has translated into French our two new Acts of Parliament for the regulation of collieries and metal mines. This has been done for the benefit of the French miners, at the wish of M. L'Ingénieur-en-Chef, Lamé Fleury. M. Amiot has also published a translation of the Reports made on the Danks's process of rotatory puddling,

DR. KOWALEVSKY'S careful study of the *Hypotaenidia*, an extinct family of the *Paridigitate* Ungulates, will be peculiarly acceptable to evolutionists who speculate on the genealogy of recent forms of life and seek to trace their pedigrees. It is notable that, in following the history of the Ungulates from what may be regarded as their ancestral types, the osteologist observes a constant tendency to simplification in the structure of the hand and foot, and a consequent reduction in the number of the elements of these parts.

AN entire cranium of a lemur has been discovered by M. Delfortrie, in the deposits of phosphorite, or compact phosphate of lime, worked in the department of Lot, in France. This is said to be the first occasion in which the remains of any lemur, or Madagascar monkey, have been found in a fossilized condition.

UNDER the name of *Drepanornis Albertisi*, Dr. Selater, of the Zoological Society, has lately described a new Bird of Paradise, which was discovered a short time ago by Signor Luigi Maria D'Alberis, at Atam, in the Arfak Mountains of New Guinea.

A FINE quarto monograph has been issued by Prof. C. L. Calori, under the title 'Della Stirpe che ha Popolata l'Antica Necropoli alla Certosa di Bologna e delle Genti Affini.' This historico-anthropological essay is accompanied by elaborate tables of cranial measurements, and by some excellent plates of skulls.

IN Tschermak's *Mineralogische Mittheilungen*, Dr. C. Doelter has an interesting paper 'On the Matrix of the Bohemian Garnets.' These garnets, so well known to the jeweller, occur in the district of Bilin, and are found in serpentine and in certain rocks which appear to be varieties of opal.

SOME fine crystals of Atacamite, from the Walaroo Mines in South Australia, have been analyzed by Herr E. Ludwig, and their crystallographic and physical characters studied by Tschermak. We may observe, in connexion with this mineral, that a fine collection of the copper-ores of South Australia may now be seen in the Australian Annex to the International Exhibition.

SOME human remains, found in association with the bones of extinct mammalia, from the Argentine Republic, have also been studied and described by M. Gervais. These relics were discovered by M. Seguin, and are now in the Natural History Museum in Paris. The subject is interesting in connexion with Dr. Lund's researches in the bone-caverns of Brazil.

AN elaborate treatise on tides, with numerous illustrations, has been written, by Hugo Lentz, under the title 'Von der Fluth und Ebbe des Meeres.'

FINE ARTS

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

Works of Art in the Collections of England.
Drawn by Edouard Lièvre. (Holloway & Son.)

M. LIÈVRE produced not long since a series of exquisite engravings styled 'Collections Célèbres d'Œuvres d'Art en France,' consisting of a considerable number of representations of fine examples of the minor arts. The handsome portfolio before us is the complement, if not the sequel, to this. It comprises fifty folio plates engraved on copper by some of the ablest artists of Paris, the subjects being ancient bronzes, Persian ware, crystals, Cellini and other metal works, Henri Deux ware, Oriental and English China, Renaissance wood and ivory carvings, Oriental *cloisonné* and Limoges enamels, armour in *repoussé*, jade carvings, majolica, and the

like specimens selected from collections in this country, as the above-named French publication had drawn its materials from those of France. The engravers are all Frenchmen, most of them being etchers of high reputation, comprising MM. Bracquemond, Flameng, Greux, L'Hermitte, Rajon, Le Rat, and Valentin. The owners of the treasures these artists have illustrated with all their skill include Sir D. Coutts Majoribanks, John Henderson, Esq., Baron L. de Rothschild, Sir R. Wallace, Messrs. S. Addington, J. Malcolm, A. Morrison, C. Magniac, A. W. Franks, R. S. Holford, A. Fountaine, A. Barker, the British and South Kensington Museums, &c.

It is impossible for us to write at length on each item in such a series of engravings as this, still less will our limits permit us to enter on the histories of such of the works themselves as have become known to fame, although several of them have been the property of distinguished men, or are otherwise worthy of the historian's regard, e.g., the 'Cellini Shield,' from Windsor Castle, which is said to have been given by Francis the First to Henry the Eighth, a legend which is probably truer than the notion which calls the famous Benvenuto its author. That it is in what is called the Cellini mode is true enough, but the style of the design is apparently rather later than that in which he worked. Any way, it is a superb specimen of *repoussé* in iron, finished with the chisel and the file, and damascened with gold; it consists of a central spike, issuing from a boss, in the manner of bucklers of the period in question, with radial mouldings, comprising engraved cartouches like jewels set *en cabochon*; exterior to these are four quadrantal compartments, sculptured with designs of the life of Julius Cæsar; and, beyond these, more cartouches, arranged radially, as before. It is curious that in the outer circle the cartouches are not quite concentric. It would be hard to represent with more complete fidelity than that of M. Greux the peculiar surface, the half-lustre of the metal, its colour, its texture, and the characteristic execution of the *repoussé* work: the shield looks like iron, the foreshortening of the boss and spike is perfect. It is one of the charms of this collection of precious transcripts from treasures of art that the draughtsmen have been so fully skilled and exquisitely faithful, that, although employing black and white only for their means of representation, they have never failed to render with marvellous felicity and delicacy the peculiar textures, lustres, and tones of so many and such diverse materials as these examples afford; for instance, the lustres of jade and crystal are distinct, and as distinctly given here, see Mr. Morrison's 'Jade Vase,' No. xlv., engraved by M. Courty; and Sir D. C. Majoribanks's 'Rock Crystal Cistern,' No. i. Mr. Henderson's superb 'Chinese Vase,' No. ii., is seen to be of dark bronze, almost as lustrous as polished ebony; while Mr. Morrison's 'Vase of Chinese Bronze,' No. xii., has more of a golden tint in it and less lustre. Mr. Henderson's marvel of grace in form and enrichment, 'A Persian Bottle of fine Brass,' No. xiii., has the almost silvery look of the original. It must be admitted, however, that this successful treatment of the tones, lustres and surfaces of diverse materials is not invariably here; on the contrary, Mr. Jones's 'Ivory Tankard,' No. xiv., mounted in silver gilt, shows the ivory

much too black in reference to the metal mounting. The vase and bowl belonging to Mr. Addington, represented on No. viii., differ far too much in colour for the distinction which is due to the one being of dark green jade, the other of greyish white, the ordinary milky hue which is peculiar to the material. The bowl is perfectly represented: the vase might as well have been of bronze. The transcripts were produced by M. Courtry. Among the masterpieces of draughtsmanship comprised in this folio, than which it would be hard to produce a greater number of the kind, is 'An Italian Renaissance Necklace,' No. x., belonging to the Baroness L. de Rothschild, in which each alternate onyx and gold bead is drawn in absolute foreshortening: this is the work of M. L'Hermitte. One of the most admirable pieces of draughtsmanship—by which term we include more than is commonly meant by "drawing"—appears in the engraving, by M. Courtry, of Mr. A. Morrison's 'Vase of Chinese Bronze,' No. xii., where the curvature of the object, as displayed in the foreshortening of the chased patterns on the surface, is delightfully true. It is not in these respects surpassed by M. J. Lièvre's copy of Mr. Henderson's 'Persian Bottle,' No. xii.; where the engraved pattern is rendered with surprising refinement, truth, and delicacy. The "colour" of the Rev. Mr. J. Taylor's 'Vase of Chinese Enamel,' No. xv., by M. Greux, is rendered without a fault. Mr. Henderson's 'Octagonal Vase of Chinese Enamel,' No. xvii., with flowers of natural colours on a blue-turquoise ground, enriched with gilt decorations, by M. Greuze, is a wonder of fine draughtsmanship. Notice the modelling of the smooth sides on our right and left; the almost magical treatment of the carved stand. The keeping of the enamels of divers colours, of the darker wood, of the gleaming gilding on the metal, as they are combined in this representation, are worthy of the highest praise. There is a 'Majolica Plateau, Urbino Ware,' No. xviii., belonging to Baron L. de Rothschild, engraved by M. Muselle in a style which is remarkable for its great freedom and brilliancy of handling. No specimen of the kind surpasses Lord Overstone's vase of 'Chinese Cloisonné Enamel,' No. xix., engraved by M. Greux: it is as true, rich, and brilliant as a sparkling, high-toned picture, although produced in black and white alone. Another fine piece of work is by the same—a 'Limoges Enamel Ewer,' No. xx., with figures on a dark ground, bearing on its lustrous surface the reflection of a window, so admirably treated with reference to the tone of the vase itself as to be nearly perfect as a picture. Baron L. de Rothschild's 'Rock Crystal Cup,' No. xxii., an Italian cinque-cento work, engraved by M. Courtry, is very fine indeed, whether as regards drawing, colour, or modelling. Not less admirable is it in respect to the soft lustre peculiar to the surface of the material. This is given "to the life." Perhaps the best reproduction of a work in crystal—except, it may be, a vessel in the Louvre, by M. Jacquemart, which is the cynosure of this order—is 'A Rock Crystal Ewer,' No. xxviii. M. J. Lièvre's 'Engraved Pail,' in brass, No. xxix., belonging to Mr. Henderson, is curiously fine in its representation and the subject itself: as to the origin of the latter, the description refers it to Venice, by an Oriental artist. It is certainly Oriental, but we fail to see evi-

dence of a connexion between its art and that of Venice at any period. It is probably Arabian, and certainly worthy of its great fame. Notice the drawing of the curved handle, the foreshortening of the rim.

No. xxxii. is a beautiful 'Hydria,' from the British Museum, which, fine as it is, is of a late and comparatively inferior grade of its kind; purer examples, both as to form and decoration, are rife in most of our important collections,—examples which would have afforded at least equally favourable opportunities for the display of M. Courtry's skill. It is difficult to guess why this work was chosen to supply a model for one of a collection the items of which are generally of inestimable value. If we carried this objection still further we should be compelled to question the choice of more than one or two of the fifty subjects in view. For example, we have a sketch of a head attributed to Leonardo da Vinci, which, good as it is, might have been copied with at least equal fortune in photography; likewise, we must challenge the choice of 'An Assyrian Bas-Relief,' No. xxxv., one of the lions on a Kouyunjik slab, issuing from his wooden cage; photography would have served here,—indeed the slab has been photographed with complete success already; why then occupy M. L'Hermitte's skill on it? Moreover, it is in no respect the finest work of its kind. On the other hand, for a group, commend us to the engravings of Mr. Holford's 'Turquoise Vase and Incense Burner,' No. xxxvi., in producing which M. L'Hermitte has given us a masterpiece.

We have not space enough to examine more than a portion of the fifty examples of the engraver's skill which are now in question; let it, therefore, suffice that we name 'A Chanfrein' (horse's head armour), belonging to Mr. Magniac, No. xxxvii.; Mr. Addington's 'Oval-Bowl,' in pale green jade, No. xxxix.; 'A Secrétaire of the Period Louis XVI.,' belonging to Mr. J. Jones, by M. Muselle, 'An Italian Arm-Chair,' belonging to Mr. A. Barker, engraved by M. Le Rat, No. xliii. M. Flameng probably engraved from a photograph, 'The Carving in Speckstein' (home-stone), by Albert Dürer, which is in the Print Room, British Museum; though a little spotty, it is a capital representation.

THE BRITISH ARCHEOLOGICAL ASSOCIATION AT SHEFFIELD.

ON Monday last, with strict punctuality, such as might be expected in so business-like a town, the Thirtieth Annual Congress was opened. A large gathering was there to welcome the Association and the Duke of Norfolk, its President; and whatever other opinions may be held with regard to the qualifications of a president, there can be none as to the power of attracting numbers being inherent in a title. The Sheffield people are evidently pleased with the visit of its chief landowner, and hail the accompaniments of pleasant excursions and cheerful lectures with double zest. Every local speaker, more or less gently, touches on the one subject—regret at his Grace's infrequent appearance. This anxiety to see more of him must be gratifying to the Duke; but Sheffield itself is hardly a place in which one might covet a residence. The surrounding country, however, is little affected by the darkened atmosphere of the town's industries, and many a beautiful site is to be found for a residence fit for a Duke.

It was to be expected that the Premier Duke and Hereditary Earl Marshal would gather round

him some of his Heralds; thus there are *Garter, Somerset, Lancaster, and York Heralds, and Rouge Croix*, supporting their chief. The local antiquaries are in force, and all seems promising for a week's good work.

Monday's business was confined to a simple reception and address by the Mayor and Corporation, a visit to the parish church, to Sheffield Manor, and to the remains of the Old Hall at Broomhall. The church itself claimed little attention, having been mainly rebuilt within the century; but the Shrewsbury Chapel contains monuments, on which the Rev. Dr. Sale descended. The earliest is that of the fourth Earl of Shrewsbury (*temp.* Henry the Eighth) and his two wives, within a canopy in the wall dividing the chapel from the chancel. These fine alabaster effigies, nearly of the colour of bronze, are on an altar, which, with the canopy, are coeval, and are fine specimens of sixteenth-century workmanship. The mural monument of the sixth Earl caused some remarks, in consequence of its egotistical character,—the vacant date showing that its erection was prior to the Earl's death.

Another altar tomb stands in the middle of the chapel, without name or date. Mr. Planché, however, resolved the doubt as to its dedication by reference to the shields, saying it was most likely erected by the sixth Earl, in memory of his first wife and her sons. Of other objects of interest there are an altar slab, discovered a few years since, with its five crosses, raised a few inches above the flooring of the chapel; and in the church a brass, found on removing the font, recording the interment in 1510 of Elizabeth, daughter of Thomas Earl of Ormond, and of Lore, his wife, "sometime wyf to the Lord Mountjoye." Chantrey's first work—a mural bust of the Rev. J. Wilkinson, a vicar of Sheffield—was admired.

Sheffield Manor, interesting because of its association with Mary Queen of Scots, was next visited, and the Rev. J. Stayce pointed out the window from which she attempted to escape; and the rooms in the manor lodge where she was afterwards more closely confined were trodden by eager inquirers. The Duke of Norfolk has undertaken a restoration of the latter. The manor-house might, perhaps, undergo a similar restoration, if only for the sake of the memory of Cardinal Wolsey, whose liberty was here restrained for a fortnight, and where he was stricken with the fatal illness which ended at his next, and final, resting-place, Leicester Abbey.

Perhaps the only constructional piece of antiquity in Sheffield is the gable, in the rear of the house—the north front—at Broom Hall. Formerly a more important house, it has become divided to suit the exigencies of the day. The owner, Mr. R. N. Philipps, F.S.A., took occasion to describe the principles of timber construction, and referred this well-preserved and exquisite gable-end to the date of Richard the Third. Its coved overhanging upper stories, and its projecting verge-board, in the midst of a shower which opportunely fell, illustrated the usefulness of that method of building ere the advent of sun-shades and umbrellas.

It is not our province to chronicle after-dinner speeches, but at the Banquet given by the Duke of Norfolk, in the evening, where two hundred and fifty seats were occupied, Lord Houghton, in proposing the health of the noble President, made observations which, in an archaeological point of view, should not be altogether overlooked. He congratulated the Association on coming again into Yorkshire; ten years ago he had presided over it at Leeds, and it was difficult to light on any spot in the county which would not in some degree exceed their expectations, for it holds within itself almost the home of British history. From the very earliest times, when its inhabitants were conflicting races of various immigrations, it has been the scene of all those conflicts of body and mind which have resulted in the present condition of the English nation. It is difficult to say what portion of it has not contributed to British history. On the last occasion he had mentioned he accompanied them over the historic bridge at Wakefield,

which added one tenant to the Tower of London. He took them also to his own neighbourhood and found, in the bridge of Ferrybridge, the evidence of the continual conflicts over the Aire which ended in the battle of Towton. On all those great occasions, Yorkshiremen and noblemen have been pre-eminent. They have contributed much to archaeology—very often their own lives; and we know the interest that hangs about a nobleman, especially if he has been decapitated. The party did not separate until nearly midnight.

On Tuesday, Mr. G. M. Hills was accompanied by a large party to Beauchief Abbey, called, erroneously, a priory by Dugdale. Very little remains of it, and still less intact. Better it is at Worksop Priory, where the Rev. Mr. Stacey read its history in the great room in the Gate-house. The nave of the church, which was always the parish church, has been recently restored, almost too completely; the eastern end, where once joined on the conventual church, being the only portion undisturbed. The gateway has remarkable fifteenth-century timber framing, instead of the customary groining, and is in a satisfactory state of preservation. Steeley Chapel, a diminutive church, embosomed in trees, and so concealed by them, on a by-road, as to be almost unknown to others than special inquirers, was next visited. Consisting of a small nave and chancel, of enriched Norman work throughout, untouched, except by the hand of Time, it stands a gem worthy of being preserved. It was unanimously agreed to recommend to the owner, the Duke of Newcastle, that it should be re-roofed, by private subscriptions, for the sake of preservation. Its apse is small, and rather deeper than a semicircle. The enriched capitals of the columns bear figures in two instances—one of the Fall, and the other of St. George with a huge dragon. The narrow windows, with one exception, remain perfect. The whole resembles the churches at Kilpeck, Moccas, Fritton, East Ham, St. Julia at Rouen, and some others. A visit to Thorpe Salvin Church and Hall closed the day's excursions. The latter is an Elizabethan hall, never completed, and now used as a quarry for other structures. It was a quadrangle, with a circular turret at each corner, only the front wall and two turrets remaining.

The Duke, who had graced the excursion, presided at the meeting in the evening, when Mr. Planché read a paper 'On the Early Lords of Holderness,' in which he sought to rescue from the confusion into which writers had plunged it the subject of the identity of one Odo de Champagne. He held Holderness at the time of the Domesday Survey, but very shortly afterwards had the misfortune to lose, or murder, his wife, and fled after having borrowed a considerable sum of money from the king, his relative. The records of the church of St. Martin seem to show the facts which Mr. Planché gave in detail. About the year 1000, a castle was built on the river Eu, now known as the Bresle, at the point where it divides the provinces of Normandy and Picardy, by a Sire d'Aumale. He had an only daughter, named Berta, who became wife of Hugh, second Comte de Ponthieu, and mother by him of Ingelram, Sire d'Aumale in right of his mother. He married Adelaide or Adeliza, sister of the Conqueror, and left a daughter, named Adelaide, after her mother. The widow married, secondly, Count Lambert, of Lens-in-Artois, and bore him a daughter named Judith. Her hand was given by her uncle, King William, to Walthof, Earl of Northumberland. Count Lambert was slain at Lille the year following that of his marriage, and his widow, still in the prime of life, married, thirdly, Odo, Count of Champagne, the fruit of the third union being an only son, Etienne, or Stephen, called after his grandfather, the Count of Champagne or Brie. Returning to Odo, Mr. Planché said history was silent about him during the lifetime of the Conqueror, but at the accession of the new king we are told he found himself embarrassed by his position as the feudal inferior of William Rufus in England and of Robert Courthose in Normandy. He owed allegiance to each, but being unable to serve two

masters, decided in favour of Rufus. Five years afterward, however, he embarked with the ever restless Robert de Mowbray, another disaffected noble in a vast enterprise, the object of which was to depose Rufus, and place Odo's son, Stephen d'Aumale, on the throne. The conspiracy failing, Odo and his son were both arrested. The former was thrown into a dungeon, from which he never emerged alive; and the latter was condemned, according to the barbarous custom of the age, to have his eyes torn out. That sentence, however, was remitted; but how long Odo lingered in fetters was unknown. The exact date of his death was as uncertain as nearly every other part of his history; it was presumed to have been in 1108. It was remarkable, considering the position and connexions of Adeliza, sister of the Conqueror and Countess of Ponthieu, that the discovery of her triple marriage should have been left to reward the diligence of an English antiquary of the nineteenth century, every previous account of her and her issue being, through ignorance of that simple but important fact, full of errors and contradictions. It was, perhaps, still more remarkable, this fact having been clearly set forth by the authors of 'Recherches sur le Domesday' in 1842, as well as by Mr. Stapleton himself in his notes on the 'Norman Rolls of the Exchequer,' that so critical an antiquary as Mr. Edward Freeman should have overlooked the information, and in his second volume of the 'History of the Norman Conquest,' published in 1870, should have married Odo to his step-daughter Adeliza, on the misrepresentation of Mr. Stapleton, in the twenty-fourth volume of 'Archæologia,' though Mr. Stapleton had subsequently discovered and acknowledged his error thirty-three years ago.

The Rev. Dr. Alfred Gatty read a very interesting history of the town of Sheffield and the parish church, showing the origin of the former to have been Roman,—referred to Chaucer's well-known lines as to the Sheffield "whittles,"—and the foundation of the church to have been Saxon, then Norman, and afterwards of the thirteenth century; but in 1800 the whole was rebuilt, and nothing remained but the Shrewsbury Chapel before mentioned.

A very useful suggestion was made by Mr. Stephen Tucker, *Rouge Croix*, that inasmuch as by being laid flat the inscriptions on tombs are becoming obliterated, they should be transcribed in a book, to be retained in the vestry of the church. After the expression of a desire for the removal of the galleries, the meeting closed for the day.

Fine-Art Gossip.

It appears that the managers of the London International Exhibition declined to incur the cost of preparing Reports on the present display.—Reports such as have formerly been elaborately got up. The Society of Arts, which often aspires to perform duties other bodies consider superfluous, undertook the neglected office, and commissioned certain gentlemen to do their best. The results lie before us in two "parts," dealing with machinery, surgical instruments, "ancient objects,"—which is an amazing title,—dried fruits, food preservation, cooking, carriages, silk, and steel. The Reports are of different characters and values, some being mere running comments on articles which attracted the writer's attention, others are extremely readable, e.g., that on Carriages, in which the writer shows his care and feeling for the subject. He says, in respect to the artistic character of modern carriage designing, less than we could have wished, considering how much a little art is needed for them, and how little they display: a Hansom cab offers opportunities of this sort, which have been woefully neglected. The paper on Surgical Instruments is well done, but more like an article for a popular magazine than a quasi-official one.

MR. THOMAS PAGE, C.E., has addressed a letter to the *Times* showing that the National Gallery is not fire-proof, because the rooms are lined with

wood. He has hit on a dangerous point in the construction of the Gallery, which holds, if not the most numerous one, yet a collection of pictures which is choicer than any other, and has a very high place as regards numbers. While on the subject of the National Gallery, we shall introduce two subjects for the consideration of our readers. 1. The serious conviction of many of our best artists that, notwithstanding the flood of scientific evidence which was, a few years since, elicited to the contrary, involving a Blue-Book, with irrefutable certificates, and what not, that many, if not all the pictures in the galleries at South Kensington are undergoing a most injurious course of treatment—in fact, that the process of heating or ventilating the building there is mischievous in the highest degree, being destruction by desiccation, an equally complete, if slower ruin, as the combustion predicated by Mr. Page for the building in Trafalgar Square. There can be no pretence for a denial of the fact, which is patent to all who choose to see, that many of the paintings at South Kensington have greatly deteriorated of late years. Be the cause what it may, the obvious effect ought to be inquired into, and something beyond mere scientific or official evidence received. 2. That it would be highly desirable that Her Majesty should be induced to sanction the placing of the Cartoons in the new building at Trafalgar Square, the most conveniently situated of our public collections, always provided these buildings are really and undeniably fire-proof. We commend these three matters to public consideration, with a view to elicit opinion and action.

THE Brooklyn Art Association have expressed a wish to receive the collection of English water colours (which is now being formed for New York) for exhibition in their city next winter. Thus, as at present arranged, the collection, which will be a large one, will be on view for about two months in New York, and afterwards for two months in Brooklyn. The galleries in both cities are under the same system of management, and are certainly equal, in point of light and arrangement, to those at South Kensington.

THE Town Council of Liverpool has had under discussion a proposal for the establishment of a Fine-Art Gallery for that important town. The cost is estimated at 15,000*l*. Some opposition to the project has been shown, and the further consideration of it has been postponed.

WE have received from Messrs. Marion & Co. a portfolio containing a selection of sketches of landscapes by the late Mr. G. Wallwyn Sheppard, reproduced by the autotype process. These works are rather pretty amateurish productions, exhibiting trees and pastures, water and rocks, and other elements of nature, transcribed in a style which recalls the artifices of the late Mr. J. D. Harding; artistically speaking, they are of very small account.

THE Musée de Cluny has received a bequest of some importance from the late M. Cottenot, consisting of "objets d'art," furniture, and armour. The armour lately belonging to the Soltykoff Collection, for some time past deposited in the Château de Pierrefonds, is to remain in that place.

MR. JOHN W. WILSON, who, as we recorded at the time, lately presented a fine Constable to the Louvre, has lent his large collection of pictures, by ancient and modern masters, for exhibition in the gallery of the Cercle Artistique et Littéraire, at Brussels. The Exhibition opened on the 15th inst. We have received from M. Jules Claye, of Paris, a noble catalogue of this collection, superbly printed, with eye-cheering margins, and, above all, enriched with fifty-five admirable engravings, by French artists, showing, with their characteristic tact and skill, the peculiarities of each painter: not merely the peculiar manner of each engraver. A certain proportion of the pictures are by English artists, and not a few bear names of note, such as Reynolds's 'Mrs. Seyforth and her Daughter.' A much greater number of these pictures are by Flemish and Dutch painters, the former order comprising a capital portrait of himself, by Gon-

zales Coex, and 'Mercury, Argus, and Io,' by Rubens. The French school is illustrated by Fragonard's charming 'Cache-Cache,' a mother at play with children, 'La Maréchale de Luxembourg,' by Lancret, and others. The gallery and catalogue are exceptionally rich in Dutch paintings, such as a striking 'Chef Maure,' by F. Bol; 'Une Kermesse,' by Dusart; 'Portrait de Schriverius,' by F. Hals, a three-quarter face bust, as if looking out of an O, with one hand in front, is very fine, and capably engraved by M. A. Didier; the same artist produced the companion picture, 'La Femme de Schriverius,' a wonderfully characteristic portrait of an old lady, in a coif-like cap, wide ruff, a hand on her breast, and as if looking from an O. 'Jasper Schade van Westrum,' by the same painter, engraved by M. C. Walmer, is charming; likewise is 'L'Homme à la Canne,' engraved by M. Flameng. M. Le Rat engraved F. Hals's 'Jeune Pêcheur de Scheveningue,' an admirably masculine picture. With the noble 'Elisabeth de Valois, Reine d'Espagne,' by A. Maro, formerly in the Davenport Bromley Collection, the public on this side of the Channel have become familiar, by means of its exhibition at the Royal Academy last year. This portrait has been admirably engraved by M. Jacquemart. We have a fine 'Clair de Lune,' by Aart van der Neer; also two capital male heads by Rembrandt; the well-known 'Le Roi Boit!' by Jan Steen, almost the most acceptable work of this artist, is excellently engraved by M. A. Gilbert. A beautiful study in tone and light, by Palamedes, styled 'La Claviciniste,' is reproduced with power by Flameng. Among the French pictures we have 'Intérieur de Cour en Italie,' by Decamps, engraved by M. Brunet-Debaines, a perfect piece of colour and tone, as well as 'Jésus parmi les Docteurs,' by Delacroix we have 'Léon dévorant un Lapin,' engraved by M. Greux; the charming 'L'Appartement du Comte de Mornay,' by M. Martial; and 'L'Angelus du Soir,' by M. Millet. The Catalogue is, in itself, a most desirable possession; the text comprises fac-similes from the signatures of the artists, taken from the pictures.

MUSIO

SCHUMANN FESTIVAL.

THE visitor to Bonn who is curious to see the cemetery, to learn the names of celebrities connected with the history of the University town, by going a very short distance from the gate called the "Sternenthor," will find the God's acre filled in every part. He will, probably, be directed to view the magnificent monument erected to Niebuhr; he will be shown the graves of the young duellists who have fallen; but there is a small square spot, surrounded with trees, the stone on which will attract attention perhaps more than any other record of the departed. The inscription has the simple notification, "Robert Schumann, geboren 8 Juni, 1810, gestorben 29 Juli, 1856." And now, after a lapse of seventeen years, a festival was held on the 17th, 18th, and 19th inst., to do honour to his memory, and to raise a fund for the erection of a statue or some other monumental record of a more striking and costly character than the modest stone over the grave, on which have been strewn wreaths and flowers. It is not difficult to guess the origination of this musical manifestation. It is the unceasing devotion of a widow who has so bravely fought the battle of life for her children which has been the primary cause of what is generally called the festival, but to which word Madame Schumann objects, and, perhaps, the German title adopted by the Committee, namely, "Gedächtnissfeier für Robert Schumann in Bonn, 1873," better expresses her pious purpose. Surprise has been felt that Bonn, the birthplace of Beethoven (the precise street in the town is by no means settled), should have been selected for the Memorial meeting. In June, 1860, the fiftieth anniversary of Schumann's birth was celebrated at Zwickau,

in Saxony, where he was born, by an "Erinnerungsfest." Düsseldorf and Leipzig, where he resided, have made no exception. Inasmuch as he died at Endenich, near Bonn, and is interred at the city cemetery, the University was regarded as the more fitting locality, the more so because he took his degree of Doctor in Philosophy at Jena, after being a law student both at Leipzig and Heidelberg. Looking at the natural feeling in Bonn for its musical master-mind, as evinced in 1845, when Beethoven's statue was inaugurated, and, again, at the second festival in his honour in 1871, it redounds to the honour of the people of Bonn that they have so heartily shown their appreciation of the genius of Schumann, for genius he had, however opinions may vary as to its extent, if taken by the standard of comparison with greater musical lights. He was not the Jupiter Tonans of Music, but he takes his place, a highly honourable one, amongst lesser deities. Bonn, then, has been free from idol worship, and the town has glorified Schumann without forgetting Beethoven. The gathering has been a great one, if inferior in the presence of distinguished visitors to those in 1845 and 1871.

In estimating the programmes of the three concerts, it is requisite to consider the works of the Saxon composer, however summary this review must be, for we can bestow but a passing glance at the "Thematisches Verzeichniss" of his productions, which were prodigiously prolific. It is surprising, however, to find that in sacred music he has left next to nothing. There is no oratorio from him; a Motet, a Requiem, and an unpublished Mass, constitute his contributions to the Church. The Mass was done in St. Alban's Church, Gray's Inn Lane, but the Germans in Bonn seem to know nothing about this work. We have only one opera, 'Genoveva,' and the cantatas, 'Manfred,' 'Paradise and the Peri,' the scenes from Goethe's 'Faust,' and 'Der Rose Pilgerfahrt.' His dramatic writings may be said to be completed when we mention his overtures, 'Julius Caesar,' 'Braut von Messina' (Schiller), and 'Hermann und Dorothea' (Goethe). He composed four symphonies, a scherzo and finale, called an 'Overture,' and his overture 'Mit Gesang über das Rheinweindlied.' The list of classical chamber compositions is also limited. There are three quartets (stringed), and a pianoforte and string quintet, a pianoforte and string quartet, three pianoforte and string trios, and a 'Fantasiestück' for the violoncello. He wrote pieces, also, for the violoncello, clarinet, oboe, and horn. For the pianoforte with orchestra there is the Concerto in A minor, the Introduction and Allegro appassionato, and an Allegro with introduction. But his contributions of pianoforte music are multifarious, and herein, as also in his *Lieder*, which count by hundreds, is Schumann's strength. His songs, indeed, compete both with Schubert and even Beethoven, in melodious imagery, dramatic force, and poetic feeling. His pianoforte pieces, especially his early ones, are picturesque and charming; his Arabesque, Humoreske, Kinderscenen, Novellen, Papillon, Carnevals, Caprices, are brimful of fancy and imagination. In the severe style he has indited fugues and canons for the organ and pianoforte.

What, then, is Schumann's precise position in the world of art? Surely he cannot be placed in the first class, admitting that he is the first of his own class. Is he greater, or so great, as Ries, Moscheles, and Hiller. We are assured that he began by being Mozartian and Haydnish, and then was enamoured of Moscheles. There are Mendelssohnian types to be found in Schumann, who has not a pronounced individuality. He was a poet by nature and by training. His first love was Jean Paul Richter. Henry Heine was a subsequent passion. He has set Shakespeare, Byron, and Moore, besides illustrating Goethe, Schiller, and other poets of his own nation. He commenced his professional career as a musician, after abandoning the study of the law, as a musical journalist and critic. He started as a reformer; he wanted to get rid of the Italian signs in music,

to adopt German ones. He has attacked both Meyerbeer and Wagner fiercely, and yet he admired Berlioz, and was a champion of Chopin. He was eulogistic as regards Mendelssohn, who did not reciprocate the compliment, and he has written in favour of our own Sterndale Bennett. He pronounced Brahms to be the coming musical Messiah. Perhaps his inspiration suffered from his literary pursuits; in art it is difficult to serve many masters: hence Schumann's laboured and intricate style. Yet much of his music is piquant and interesting, for he was master of technical details. Geist he had in abundance; his romanticism was, indeed, overwhelming. He essayed to be an innovator, and he was led into extravagance. His "Concerto" without orchestra is absurd. His continuous Symphony without break is contrary to precedent—the work is a prolonged fantasia. Moscheles is right in affirming that his forms are too vague and sketchy; that he is not clear, precise, and definite. There is this peculiarity about Schumann's work, that there is no decided transformation of style, as in Beethoven; the final period of the former is much what his first one was. If we find traces of incoherency, the cerebral affection under which he laboured, which ended so fatally in attempted suicide and decided insanity, will account for it. But to sum up defects of method, Schumann was a great musician, and Germany has reason to be proud of him, but the pride ought not to lead to the placing of him on a pinnacle which he never reached.

It has been truly remarked that the sympathy for Schumann and his compositions has been strengthened greatly by the perseverance of the widow, in the keeping of his name before the public. All honour to the woman for her fidelity, but all reserve notwithstanding as regards the artistic question. Madame Schumann is herself a great artist, a pianist of consummate skill, having manipulative powers of the greatest force, and possessing an enthusiasm in her playing which excites her hearers immensely. No doubt, therefore, that she has done much for her husband's fame. It is a pity that we have not her version of his career, but she has held aloof from his biographers.

Coming to the doings this week at Bonn, rehearsals were held on Friday morning (the 15th), as also in the evening, in the Beethoven Halle, the decorations of which were confined to a Medallion Bust of Schumann, and laurel wreaths attached to the organ. On the 16th there were again rehearsals, morning and evening, and there was the final "Zweite Generalprobe" early on Monday morning, besides private rehearsals of the chamber works. On Sunday, the 17th, at 6 p.m., was the first concert; the scheme was solely confined to the fourth Symphony in D minor, and the cantata, 'Das Paradies und die Peri,' Herr Joachim conducting the former, and Herr von Wasielewski the latter. The vocalists were Frau Marie Wilt, *prima donna* from Vienna, known here as Madame Vilda, at the Royal Italian Opera; Fräulein Marie Sartorius, from Cologne; Frau Amalie Joachim (contralto), from Berlin; Herr Franz Diener (tenor), from Berlin; Herr Julius Stockhausen (baritone), from Stuttgart; and Herr Adolph Schulze (basso), from Berlin.

At Monday's concert (the 18th) the programme included the second Symphony in C; the 'Manfred' Overture; the chorus, with orchestra, the "Nachtlied"; the Pianoforte Concerto in A minor, dedicated to Ferdinand Hiller, executed by Frau Schumann; and the third part of the 'Scenen aus Faust.' The third and final concert at eleven o'clock in the morning, on the 19th, comprised classical chamber compositions, including the pianoforte and string Quintet in E minor, the string Quartet in A minor; the Andante, with variations for two pianofortes, played by Frau Schumann and Herr Rudolf, of Berlin; songs by Frau Wilt, Frau Joachim, Herr Diener, and Herr J. Stockhausen. The executants in the quintet were Frau Schumann, Herren Joachim, Von Königslöw (from Cologne), violins; Straus (London), viola; and Müller Berlin, violoncello.

The great feature of the festival was the band, one of the finest ever assembled in Germany: there were 20 first violins, 18 second fiddles; 14 violas, 14 violoncellos, 12 double basses; flutes, oboes, clarinets and bassoons, 4 of each instrument; 6 horns, 3 trumpets, 3 trombones, ophicleide, with percussion as usual. This orchestral phalanx of 111 players was flanked on each side of the platform by a chorus of 394 voices (120 sopranos, 105 altos, 72 tenors, and 97 basses).

German conductors vary in their placing of the players. Herr Joachim does not seem to care about having the string quartet at hand: he puts a section of his violins quite in the front, backed by some six double basses and violoncellos; behind these were the other fraction of the stringed, intermixed with wood and brass, but owing to the incline of the platform not being sufficiently raised, many of the instrumentalists were invisible. As regards, however, the interpretation of the two symphonies, no praise can be too great; the attack was wonderfully simultaneous, the precision was really marvellous, a finer accent and greater exactitude can scarcely be conceived. The bowing of the violins was mathematically accurate—all alike—no ups and downs in contrary motion, as we too often see here. The D minor is marked No. 4, but it was composed before No. 2 in C. The continuity of the former work, without break in the five movements, has been cited as indicative of originality, but Mendelssohn has done the same thing in his A minor Symphony. We see no gain in such a system; it only entails fatigue in following the series. There was once the eccentricity of a guitar in the Romance; but Schumann thought better of the introduction, as he might just as well have added a part for the Jew's-harp, but the pauses were not restored, the more is the pity. The great defect of the D minor is the lack of subjects to dwell on the ear; there are, indeed, smatches of melody, as in the Romance, but restlessness prevails. The Scherzo has a Schubertian smack, but the trio thereof is a gem. The *finale*, with its *fugato*, is fiery, but the iteration is monotonously incessant, and the movement works up to a charivari, in which the double basses play a prominent part. The most piquant points in the C Symphony, No. 2, are in the trio of the *scherso*. The *adagio* is melodious and ear-catching, the final movement elaborately dull.

Schumann's setting of Moore's 'Paradise and the Peri' has never pleased in public. It has been tried by the Philharmonic Society, and at the Crystal Palace, but without success. The words are depressing, and the composer, whilst he has been happy in some passages, has not enlivened the incidents by contrasts. His tone is heavy, and the interest decreases sensibly in the third part, which has no climax. Then the solos, save those of the soprano, the Peri, are ungrateful; the tenor part is that of a baritone in many passages, and the baritone is that of a low bass. The contralto (the Angel) has much to declaim, but it is not dramatic. The Peri has two finales; in the last one she has to attack high C, which Frau Wilt did superbly. It was a favourite part of Madame Jenny Lind-Goldschmidt in former days, who gave it a poetic turn that no other vocalist has adopted. The choral portions contain some fanciful treatment, but the jubilant hymn of the last part is the finest in conception and development. The most popular number is the solo and quartet in the second part, 'Die Peri weint,' sung by Fräulein Sartorius, Frau Joachim, Herr Diener, and Herr Schulze, which was encored,—the only sensation during the cantata. The singing of all the artists was quite artistical, but that of Frau Joachim and Herr Stockhausen must be specially signalled. 'Paradise and the Peri' certainly did not agitate the auditory; they listened as solemnly as if they were at a funeral service. Sir W. Sterndale Bennett, in a programme overture, and Mr. J. F. Barnett, in a cantata, have tried to give vitality to the poem, but it is too ponderous for musical setting. It is to be regretted that, with such an admirable band, 'Manfred' was not given in its entirety, as there is so much orchestral painting in the

score. The overture is regarded as the best prelude written by Schumann. We heard this cantata in Paris, at the Conservatoire Concerts last January, and the execution thereof was excellent. The overture was executed also at Bonn, perhaps with greater finish, but certainly the colouring was not so vivid as in Paris. The subject is a gloomy one, and Schumann has not relieved the gloom—it is masterly writing, but it is not exhilarating. The best instrumental pieces are in the other numbers of the score. Heard apart from the entire cantata, the overture is not eminently suggestive, nor is it specially impressive. As an exhibition of dry and dull scholarship, it will command the admiration of the theorist, but its effect on a general audience is but little. We prefer his 'Bride of Messina' overture, and his 'Genoveva,' for both are more practical and interesting from the dramatic point of view.

The triumph of the chorals was achieved in the setting of Hebbel's 'Nachtlied,' with its delicious accompaniments and its sweet and soothing strains. The voices of the trebles were thoroughly tuneful and fresh; but all the parts were ably sung.

The 'Scenen aus Goethe's Faust' were rendered remarkable by the grand singing of Herr Stockhausen in the invocation of Doctor Marianus, 'Höchste Herrscherin der Welt,' an impressive number out of a musical mystification of the bewildering third part of 'Faust.' The baritone's declamation was of the highest order; his utterance of the final words, 'Gnade bedürftend,' was sublime, the attack of the high C therein, thrilling. Frau Wilt also produced a great impression in the air of 'Die jüngeren Engel,' by her delicate vocalization of the 'Jene Rosen,' a catching motif. Her high notes in the *finale*, 'Chorus mysticus,' told powerfully. Frau Joachim, Herr Diener, and Herr Schulze showed skill in music which was often ungrateful; it was difficult to disassociate Schumann's setting from the incomprehensible poetry. The merits of the two scores of the 'Peri' and 'Faust' caused lively controversy in the beer and wine garden attached to the Beethoven Halle. The pianoforte playing of Madame Schumann in the A minor Concerto, in the Quintet in E flat, and in the Andante and Variations (the pianoforte duo for two pianofortes, with Herr Rudorff, of Berlin, an accomplished artist, who was the able accompanist of the vocal pieces), under any circumstances must have commanded admiration, but, taken in connexion with the 'Gedächtnissfeier,' it naturally exacted enthusiasm almost unbounded. The lady was pelted with bouquets and saluted with the customary trumpet and drum flourishes which the Germans extend to great artists. But the perfect execution of the chamber compositions, by Herr Joachim, Herr von Königsloew, Herr Straus, Herr Lindner, and Herr Müller, constituted with the Schumann songs, the climax of interest of the three days' programme. The Quintet specially, the merits of which were so freely disputed at its first introduction here in 1853, by Fräulein Claus, extracted unanimous approval at Bonn. There is nothing to object to the conscientious criticism of the late Mr. Chorley, in the *Athenæum*, as regards his adverse views of the Schumann works. Their construction was opposed to orthodox forms, but time and practice have reconciled hearers to the composer's imitative following of Beethoven. We have heard the pianoforte part of this quintet played by Herr Pauer, Herr Rubinstein, Herr Leschitzky, Frau Auspitz-Kolar, Signor Jaell, &c.; but it is fair to state that Madame Schumann's reading is the most effective, albeit we cannot forget Rubinstein in the *scherso*.

The selections from Schumann's 'Lieder' were 'Stille Thränen' and 'Aufträge' (the last encored), sung by Frau Wilt; 'Wehmuth' and 'Sonntags am Rhein,' by Frau Joachim (the last being re-demanded, the contralto gave 'Du meine Seele' exquisitely); 'Mit Myrthen und Rosen' and 'Wanderlied,' by Herr Diener (the last sung twice); and the descriptive and dramatic *scena*, 'Die Löwenbraut,' declaimed superbly by Herr Stockhausen, who, after prolonged cries of 'Bis,' sang 'Fruchlingsnarht.'

Herr Joachim proved himself to be as competent a conductor as he is known to be a solo violinist. An excursion to Rolandseck on Tuesday afternoon ended the festival. The 'Lese und Erholungsgesellschaft' opened their suite of club rooms to the strangers. At the 'Golden Star,' the one o'clock banquet, daily had nearly 200 diners. The portrait of Schumann, with laurels, was hung up in the Beethoven dining hall; but the proceedings were free from the excitement witnessed in 1845 and 1871. Madame Schumann's son, who went through the French campaign, and daughters were at the banquet. The health of Madame Schumann was drunk on the Monday (proposed by an English amateur), and on Tuesday (by a German gentleman), with great enthusiasm. Madame Lind-Goldschmidt and her husband, Prof. Lubke, from Stuttgart; Prof. Oakley, from Edinburgh; Lady Louisa Legge, the Hon. and Rev. A. Legge, Mr. Grove, of the Crystal Palace; Sir R. Stewart and Mr. and Mrs. J. Robinson, of Dublin; Mr. Cusins, the conductor of our Philharmonic Society; Mr. Taylor Franklin, Mr. Barry, the Rev. A. Ainger, Kapellmeister Ferdinand Hiller, of Cologne; Prof. Herr Carl Rheinthal, of Bremen, the composer of the oratorio 'Jephthah'; Herr Brahms, the composer; M. Gevaert, Principal of the Brussels Conservatoire; Myn Heer den Heer Vershulst (the Dutch conductor from Amsterdam); M. Warnots, director of the Brussels Musical Society; Dr. Topken (the intimate friend of Schumann); Madame Macfarren, and many English amateurs, and professors, were at the meeting.

HEREFORD FESTIVAL.

THE vitality of the meetings of the Three Choirs of Gloucester, Worcester, and Hereford is fully demonstrated by the fact that the 150th Festival will be celebrated at Hereford on the 9th, 10th, 11th, and 12th of September. For some years their cessation was constantly predicted, partly owing to the difficulty of finding stewards to undertake the responsibility, but more owing to the senseless opposition of the clergy, for whose special benefit the performances were first established, and who have hitherto alone absorbed any profits arising from the concerts, besides invariably taking over, without deduction, the collections at the Cathedral doors. But the knotty question of the stewardship was finally disposed of by increasing the number, and instead of two originally, and then six, there are now for the approaching celebration eighty-nine noblemen and gentlemen, more or less connected with Herefordshire, who have given their names. The liability is reduced, in fact, to a donation of 5*l.* each. As regards the clerical opponents, they show in these days few signs. The Dean and Chapter dare not refuse the use of the Cathedral with the county families and the towns people supporting the meetings, and any crotchety bishop airs his grievances by leaving the episcopal mansion during a meeting, satisfying his conscience, whilst he saves the outlay attendant upon keeping open house to entertain the visitors. The remains, therefore, of the Chancellor of Hereford, have not to rise to remonstrate against the non-assembly of the Three Choirs yearly to aid the diocesan charities. And well that it is so, for the Committee report that there are 147 benefices within the three dioceses having a less income than 100*l.* per annum each, and that there are at the present period two clergymen, fourteen widows, and fifteen orphans applying for assistance. As for the profanation protested against by preachers of extreme opinions in the use of the artistic element for the execution of oratorios, Dr. Bisse refuted their arguments in his very first sermon, the text of which was 'I gat me men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts' (Eccles. ii. 8).

The special acts of devotion, independently of the Cathedral oratorio, which are of themselves services—sermons in scores, if not in stones—are the early full choral performances at divine service. For these four days the three choirs will coalesce in

the works of Croft, Greene, Gibbons, Wesley, Goss, Smart, and Stainer; the customary sermon being preached by the Rev. Archer Clive, Chancellor of the Choir, on Tuesday morning, the 9th of September. At a later hour in the day will be the performance of Mendelssohn's 'Elijah.' On Wednesday morning (September 10th) Handel's 'Jephthah' will be given, with Mr. Sullivan's additional accompaniments; to be followed by Rossini's 'Stabat Mater,' with the doctrinal words expurgated, of course. On the same evening, Mendelssohn's 'St. Paul' will be the oratorio. On Thursday morning will be the novelty in the week's programme, the first performance of a new oratorio, in two parts, by Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc.,—the words, chiefly selected from the Scriptures, by the Rev. J. R. Gleig Taylor, M.A.,—entitled 'Hagar.' This work will be followed by the fourth and fifth movements of Spohr's symphony, 'The Consecration of Sound,' and his cantata, 'The Christian's Prayer,' the scheme concluding with Handel's Chandos Anthem, No. 6, with additional accompaniment by Mr. E. Silas. On Friday morning, Handel's 'Messiah' will, according to precedent, be performed for the final oratorio. There will be two evening concerts in the Shire Hall, the first on the 9th of September, and the second on the 11th of September. The prominent points of the two programmes are a liberal selection of the overture and best pieces from Rossini's 'Semiramide,' the overtures to the 'Freischütz' (Weber) and 'A Midsummer Night's Dream' (Mendelssohn), and Beethoven's Symphony in C minor.

The leading vocal performers engaged are Mesdames Tietjens, Edith Wynne, and Bartkowska (soprano); Mesdames Trebelli-Bettini and Enriques (contralto); Messrs. Cummings, Montem Smith, and Lloyd; Mr. Santley, and Signor Agnesi. The band will number sixty-six players (forty-five stringed), with M. Sinton as *chef d'attaque*. Dr. Wesley and Mr. Dove will preside at the organ alternately. Mr. Townshend Smith, the organist of Hereford Cathedral, will be the conductor, as usual.

Musical Gossip.

At the competition of associations of Orpheonists, of Harmonic, and of Fanfare institutions, recently, at Havre, 113 societies entered the lists. The prizes were won by the chorallists from Lille, Arras, Mans, and St. Denis.

FOURTEEN military bands, and two of the Republican Guards, played at a festival in the Palace of Industry in Paris, on the 20th ult., in aid of the funds of the institution, "Notre Dame des Arts."

SIGNOR BIANCHI has produced, at the Opera-house in Bari (the Two Sicilies), a new work, called 'Gara d'Amore' ('Love's Rivalry').

In addition to Madame Pauline Lucca, Mdlle. Murska and Signor Tamberlik, Herr Maretzek has engaged, for the American Italian Opera tour, Madame Fanny N. Testa, Signori Vizzani, Mari, Ronconi, Rossignetti, and M. Jamet.

MADAME PICCOLOMINI, although she has abandoned the stage for ever, always gives her assistance for any charitable purpose, and recently sung at a Concert given at Siena, by the Orchestral Society of that town.

In Italy, even Municipal Councils are mixed up with musical affairs. At Bologna, Signor Casarini declared, at the last meeting of the Council, that the contract for the Teatro Comunale would shortly be signed, and that during the year, "no operas of Wagner would be performed."

The municipality of Lecco intends to prepare some operatic novelties for the strangers who visit the shores of the Lake of Como. Amongst other operas, 'Un Capriccio di Donna,' by Signor Antonio Cagnoni, and 'Il Parlatore Eterno,' a comic opera, by Signor Ponchielli, whose 'Promessi Sposi' was to have been heard in London, are promised.

SIGNOR GOMEZ is now occupied in finishing a new opera, to be entitled 'Salvator Rosa,' which is

to be brought out at the Carlo Felice Theatre, of Genoa.

THE Lettish Choral Societies of Livonia and Courland have recently held their first general meeting at Riga. As many as 865 men and 170 women, the majority of whom seem to have been of the peasant class, took part in the festival—one of the features of which, says a Russian reporter, was the unfurling of a standard, bearing, on a field of white satin, the representation "of a long-bearded priest of the Lettish God Ligo [Lido?], the god of love and song in the Lettish mythology."

DRAMA

ROYAL PRINCESS'S THEATRE.—Sole Manager, Mr. James Guiver.—EVERY EVENING, the Performance will commence with Lord Byron's Grand Choral Tragedy of 'MANFRED,' with entirely New and Magnificent Scenery and Effects by Messrs. W. Telbin, W. L. Telbin, and F. Fenton. Manfred, Mr. Charles Dillon, supported by Messrs. W. Richmond, Palmer, Fenton, Egan, Alfred Hooey, Bruton, &c.; Mesdames Henderson, Baldwin, Everard, Russell, Cowper, Jane Cowper, Kemp, Alice Phillips, Lynd, Villiers, &c. Grand Ballet, arranged by Mr. Cornack. Chorus under the Direction of Mr. Beale. Musical Director, Mr. John Barnard. Costumes by Mrs. Thompson. To conclude with the Comic Drama of 'DOMINIQUE, the DESSERTER,' Messrs. Calhoun, Harrington, &c.; Mesdames Everard, Cowper, Lynd, &c.—Doors open at Seven o'clock, commence at half-past. Box-Office open daily from Ten till Five.

NOTICE.—In consequence of the immense success which has attended the production of 'Manfred,' which nightly attracts crowded and enthusiastic audiences, Mr. Guiver deems it advisable to postpone the production of Mr. James Albery's Spectacular Extravaganza, entitled 'THE WILL OF WISE KING KING.'—Due notice will be given of its representation.

Dramatic Gossip.

'MANFRED' was produced, on Saturday last, at the Princess's Theatre, which has been re-opened under the management of Mr. James Guiver, formerly treasurer of Drury Lane Theatre. The play was well set and mounted, and was well received by the audience; but, notwithstanding the "introduction" of a ballet and choral accompaniments, it was sadly undramatic. Mr. Charles Dillon, in the character *role*, spoke his part impressively; and the scenic display, due to the brushes of Messrs. Telbin and Fenton, was admirable. Still, there is little chance of the play running for any considerable time.

'TRICOCHE ET CACOLET' has been transformed into 'Bibb and Tucker,' and produced on the boards of the Gaiety Theatre, with Mr. Toole and Mr. Lionel Brough as the two partners in the private inquiry office. Bibb and Tucker are far from being Tricocche and Cacole; but the two English comedians have the opportunity in the new version of exhibiting their several peculiarities, and did so with great effect. Much of the wit and humour in dialogue and action of the French play is lost. Mr. Toole and Mr. Brough were, however, able to keep the house in good humour by the dexterity with which they assumed their numerous disguises for the purpose of outwitting each other. The quarrel and fight between the partners made an exceedingly comic scene. In Mr. Reece's operatic extravaganza, which followed, Mr. Toole's stump oration was received with as much favour as ever.

THE popularity of 'La Fille de Madame Angot' is remarkable. Once more the Folies-Dramatiques, whereat it is given, stands, so far as the receipts are concerned, at the head of the Parisian theatres. During last month, the fortunate management of the house has taken, in spite of summer heat, 105,000 francs, against 44,000 francs at the Français, 11,000 francs at the Vaudeville, and 9,815 francs at the Gymnase.

A THREE-ACT drama, by M. Edouard Cadol, has been received at the Gymnase. Its title will, it is supposed, be 'L'Enquête.'

'ANDROMAQUE' will shortly be produced by the Comédie Française for Mdle. Sarah Bernhardt.

MDLLE. LEGANT, who carried off the first prize for comedy at the recent competitions in Paris, has, it is said, been secured by the Gymnase-Dramatique. Her engagement is disputed by the Comédie Française, which, by means of a small payment when the actress took last year the second prize, obtained, as it asserts, a claim upon her services.

A SATIRE upon modern manners, by M. Ch. Gabet, has been given at the Folies-Dramatiques, with the title of 'Le Trésor des Dames.'

AMONG anticipated novelties at the Théâtre Français is included 'Jean de Thommeray,' by MM. Augier and Sandeau, drawn from a novel by the latter writer.

M. A. BELOT has read at the Gymnase-Dramatique a five-act drama, drawn from M. Hector Malot's novel, 'Un Beau-frère,' and named after it.

A FIVE-ACT drama of Parisian life has been accepted at the Théâtre de Cluny, from M. Xavier de Montepin. 'Le Glu,' by M. Georges Petit; 'Tout pour les Dames,' by M. Laurency; and 'Le Roman d'un Père,' by M. Stapleaux, have also been received.

THE success of the first venture of MM. Meilhac and Halévy at the Théâtre Français seems assured, since the two collaborators have in preparation a three-act drama for the same house.

A FIVE-ACT drama, by Le Comte de Coëtlogon, with parts for MM. Brindeau, Parade, Delannoy, St. Germain, and Abel, and Madame Antonine, has been received at the Vaudeville.

No profound impression seems to have been caused in Paris by the performances of the English tragedians at the Théâtre de l'Athénée. Mr. Ryder is spoken of as a respectable actor, who does not sufficiently disguise his age, and Mr. Swinbourne as a professor of elocution. 'Hamlet' and 'Othello' have been given.

'MARIÉE DEPUIS MIDI,' played, for the first time in London, by Mdle. Judic, will be produced by the same actress at the Bouffes-Parisiens.

'LE BAPTEME DU PETIT OSCAR,' of MM. Grangé and Bernard, has been successfully produced at the Palais-Royal. It is a wild piece of absurdity, owing its success to the acting, in the principal parts, of MM. Lhéritier, Hyacinthe, Montbars, Priston, and Numa. For this theatre MM. Gastineau and Busnach have written a one-act piece, entitled 'Mon Mari est à Versailles,' in which M. Geoffroy will appear.

M. LEROUX has retired from the Comédie Française upon his pension. The same body has lost one of its members in a manner quite unprecedented—M. Mazoudier, a *pensionnaire* of three years' standing, having been imprisoned for forgery.

'LES MUSCADINS' of M. Jules Claretie is in preparation at the Châtelet, and a drama, with the rather curious title for a production of its class, 'St. Vincent de Paul,' at the Théâtre Parisien.

At the Vaudeville is announced 'La Nouvelle Madeleine,' by MM. Wilkie Collins and Regnier. The associate of the English dramatist is, of course, the famous ex-sociétaire of the Comédie Française.

SOME American newspapers assert that Mr. Boucicault is engaged, in association with the author, in preparing for the stage Bret Harte's 'Luck of Roaring Camp.'

THE Bellotti-Bon company, at Parma, has been giving several plays, which have been successful in other towns of Italy. The result has been different in Parma: Signor Torelli's 'Fanciulla' has not been very well received, Signor Ferrari's 'Ridicolo' was more fortunate, but the 'Vita Nuova,' by Signor Gherardi del Testa, was a failure.

DUKE PROTO DE MADDALONI has arrived in Rome to superintend the rehearsals of his drama in verse, 'Pierin del Vaga,' which has been successful in Naples.

At the Teatro dal Verme, of Milan, the new ballet, 'I Due Soci,' by Signor Mendez, has been much applauded.

MISCELLANEA

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